TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XL., NO. 1,028 NEW YORK: SATURDAY, SEPT. 10, 1898. PRICE, TEN CENTS.

NELLIE HAWTHORNE.

It was when the war broke out, I think, that I wrote of the new type of stage hero that would probably evolve from the American victory over Spain.

Well, the prediction has been fulfilled. Lots of the Johnnies that went marching to war with valets have come marching home full-fledged heroes.

So there is a great chance for our up-to-date dramatists to write plays about an entirely new type of soldier—not the chocolate cream kind that we saw in Arms and the Man, but a real, dashing, daring chap who puts on clean linen before going into battle.

And there is just one man who can act that type of soldier—Richard Mansfield. I did think of Sothern, but Sothern could never resist the temptation to look just a bit disarranged as to dress, because it's so much more picturesque.

But Mansfield is just English enough and cold-blooded enough and slow enough to give us a dude soldier, just as Robson gave us a dude hero man many years ago in The Henrietta.

It sounded a little bit odd to us at first when we read of the chappie who went to war with "me man" following up in the rear.

But just think how they have all come home! Captain Chanler, and Hallett Borrowe, and all the rest of them. And poor "Ham" Fish and Willie Tiffany sleeping like heroes under the Stars and Stripes.

The war's dead heroes—sweetly may they rest!
So quick to answer to their country's call,
A patriot heart beat in each loyal breast
That now lies silent 'neath a glorious pall.
The Stars and Stripes they loved above them spread,
Their names in gold upon a tablet fair,
While Freedom, weeping, leans above the dead
To place a rose among the laurels there!

That is how I felt when I saw the thinned-out ranks of the Seventy-first moving up Broadway last Monday. The flags were waving, and the air was filled with cheers, but one couldn't help thinking of the graves down on the hills of Santiago.

There were tears in many eyes that day. And lots of world stained souls were sending a beautiful requiem up to the blue sky for the men who had not come home.

But, honestly, don't you agree with me that the chappie soldier will make a splendid hero? I know we latter day folks associate a valet with Richard Harding Davis, and golf sticks, and tennis rackets, and steamer rugs.

The soldier we know in the modern war play has always had mud on his boots, and his hair hasn't seen a brush for weeks, even when he has taken a day off to make love in. He always likes to go around without suspenders or a collar.

Gillette dared to introduce the innovation of belts and collars attached to the shirts, but beyond that he remained negligee like all well conducted stage soldiers.

But now it will be different.

From this war the New Hero will evolve manicured and ungrizzled.

Dewey has proved that the dude hero is a fact. A man that can lead a cotillion can also lead a charge that will free a nation.

I don't suppose women will ever take to the new style hero. Much as women admire the well-groomed, well-tubbed man, she won't understand the soldier with a valet when she first sees him on the stage.

A woman always likes to think of a soldier as an unshaven chap who hasn't seen a porcelain tub since he left home. She pictures him washing hastily in a creek without soap or towels.

Women like to imagine that men, when left to themselves, are neglected and helpless, and no amount of observation of the mental and physical well-being of the typical club bachelor will ever convince them that the consciousness of missing buttons or un-aired beds is not gnawing somewhere beneath his well-laundered exterior.

We'll have to get used to the new hero.

One can imagine a pretty little scene written just to mislead the audience.

Stage set as a palm grove. Great cocoanut palms waving in an electric breeze. Tent set a little to right of stage, the front thrown back, disclosing the dude soldier in a hammock.

Behind a screen "me man" is mixing a Scotch and soda. The soldier wakes and turns lazily in his hammock.

"Johnson," he says, "has reveille sounded yet?"

"No sir; not yet, sir."

"How is the weather, Johnson?"

"Beg pawdun, sir, but its rynin!"

"Johnson, you may get out my brown crash suit and the high alligator boots and the pith helmet with the plaid scarf upon it. And, by the way, you might get out the gray mackintosh."

"Yes, sir. Very well, sir!"

"And the cartridge belt to match—the entire set."

"Which socks, sir?"

"Brown, of course, Johnson."

"And—ahem—the other things, sir?"

"The pink ones."

The next scene would have to be something stirring, and great and heroic—something that would make a Fourteenth Street audience get up on its hind legs and howl.

The dude would have developed into the hero—hero in spite of his baby blue pajamas and his high collar.

And best of all, it will be a true type. Thank goodness the war has done that much for the drama. It has given us something needed very badly—a new type!

The Summer has put another actor in the lists of society. James K. Hackett has been doing the pink tea act down at Narragansett Pier.

He has been living in a Tuxedo when he didn't have on his golf clothes, and pretty Mrs. Hackett, whom we know as Mary Mannering, has been the belle of the big Matthewson Hotel and of the Casino junketings.

And now the question arises, Is the stage going to elevate society? I think John Drew has done the Four Hundred lots of good by associating with them.

His one vice is his waistcoats—or are his waistcoats—I am not quite equal to saying it in good English—and there is an air of repressed magnificence about him in a drawing-room that is intensely swagger.

I saw him at one of the Astoria-Waldorf teas last Winter. But—pshaw! that's another story.

And, talking of stories, I heard a horrid story the other day. Somebody, I won't tell his name, was showing somebody else through the Players' Club, where there is a collection of old ale mugs used by distinguished persons.

"Here," said the man who was doing the honors, "we have Edwin Booth's mug; and here is Joseph Jefferson's mug; this is Barrett's mug, and here Henry Leslie's mug; here we have Mr. Kendal's mug——"

"Thank Heaven!" interrupted the other, "that you haven't Mrs. Kendal's mug!"

THE MATINEE GIRL.

LAWRENCE HANLEY.

Lawrence Hanley, a portrait of whom is printed on this page, with pictures of him as Romeo and as Uncle Tom—certainly indicating remarkable versatility—has gone to St. Louis to resume his stock work in that city.

LAWRENCE HANLEY.

Mr. Hanley has returned from a vacation at Manhattan Beach, greatly improved in health, and will commence his season in St. Louis with renewed vigor and ambition. He has a number of new plays for early production at the Imperial Theatre, among which he values most an excellent translation of the season's sensation, Cyrano de Bergerac. Rostand, the author, through a personal friend has given Mr. Hanley full rights for a production. The season of the Imperial will open Sept. 11 with Sardou's A Wife's Peril, to be followed by Othello and other classics.

NELLIE HAWTHORNE.

Nellie Hawthorne about ten years ago was a bright member of the Duff Opera company. She was understudy for Lillian Russell in The Queen's Mate, and was suddenly called upon to play the part of Anita, Miss Russell being ill. Miss Hawthorne made a decided hit. Her performance was seen by Hoyt and Thomas, and she was instantly engaged to play Mrs. Brooklyn Bridge in Hoyt's A Tin Soldier, following Isabelle Coe in the part. She has appeared with Fanny Rice, Lewis Morrison, Later On, and others.

Three years ago she joined her two sisters in vaudeville. After a huge success on the Keith circuit, they went to Koster and Bial's. Their manager, R. C. Vernon, having an idea that they would make a hit in England, went to London and booked them at The Palace for one month, during which their dainty, captivating style won them unstinted praise and applause, the engagement being prolonged for two more months. They toured the Continent and played all the principal cities.

Nellie Hawthorne played the title-part in the pantomime Aladdin, at the Gaiety Theatre, Dublin, last Christmas, and made a pronounced hit. She was engaged by E. E. Rice for the Casino Roof-Garden this Summer, where she proved a big success. She is now playing the leading part with Mathews and Bulger's By the Sad Sea Waves, after the first performance of which play in Fort Wayne, Manager Thomas W. Ryley remarked: "She indeed deserves the title of Magnetic Nellie Hawthorne."

THE THIRD AVENUE TO REOPEN.

George H. Brennan and Henry Pincus, of Philadelphia, have secured the Third Avenue Theatre, in this city, which they will reopen about the end of this month with a first-class stock company, presenting a repertoire of good melodramas especially suited to East Side audiences.

To a MIRROR man, Mr. Brennan said: "The theatre is undergoing complete renovation and redecoration. We shall give two performances each day, with change of bill weekly, every play being specially produced with new scenery and costumes. The company will be of high class, and many prominent artists have already applied for positions, recognizing the value of a New York season and the splendid outlook for our venture.

"Our prices will be 10, 20, 30, and 50 cents, and the utmost care will be used in selecting plays exactly suited to the patrons—no 'society' or 'dress-suit' dramas, but plays with thrills. We shall employ several advertising novelties, and are confident of success. As manager of Thomas E. Shea, I played the Third Avenue last season and I know that the theatre's long list of disasters can be completely set aside by giving its *clientele* what they want. That's just what we mean to do."

AMUSEMENT STAMPS IN CALIFORNIA.

Out in Los Angeles they have the Los Angeles Amusement Stamp Company, which supplies to merchants certain stamps, one of which is given to every customer purchasing 10 cents' worth of goods. Twenty-five stamps thus obtained are accepted as equivalent to 10 cents in cash at the Burbank, Los Angeles or Orpheum theatres, the Agricultural Park, two ostrich farms, and a wargraph exhibition, not to mention three suburban railways.

The stamp company advertises largely in the local programmes, giving a long list of merchants who handle the stamps, and projecting these words of advice: "Ask your parents to trade where they can get amusement stamps. Remember, every twenty-five stamps, pasted neatly on a sheet of paper, are good for 10 cents."

This scheme appears to be a new wrinkle based upon the premium stamp idea that flourished here last year and got into several courts.

"LONDON IS SLOW."

"London is slow and old-fashioned," said Herbert Milward, stage-manager of The Heart of Maryland and brother of Jessie Milward, who is to be leading woman at the Empire Theatre this season. "When I call London slow, I am, of course, speaking comparatively. It seems behind the times compared to New York. I felt like a fish out of water, getting back to the old country. But the play never went with so much enthusiasm at the Herald Square as it did at the Adelphi. If the piece had been written for the Adelphi, it couldn't have roused the audience to such a pitch of enthusiasm. London audiences don't take the trouble to contain themselves, and, if they like a play, their approval is unmistakable." Mr. Milward will direct the rehearsals of the company which is to present The Heart of Maryland on tour this season. He will then assist David Belasco in the production of the new play in which Mrs. Leslie Carter will appear.

FOR A PARLOR MATCH.

R. E. Graham has been engaged to play Evans' old part of the book agent in this season's revival of A Parlor Match. Mark Sullivan will play Old Hoss, the character immortalized by the late William Hoey. Other engagements are: The Olympia Quartette, of the original cast; James T. Galloway, also of the original cast; Harriet Sheldon, Tom Browne, the whistler; Edith Hoyt, and the Manning Sisters. Season opens at Ford's Opera House, Baltimore, Sept. 17.

GOSSIP.

Everett King was in town last week. He will add Hamlet and Nick o' the Woods to his repertoire for this season.

Edith Fassett is traveling with her husband, E. B. Tilton, who is playing Lieutenant Manet in Under the Red Robe. Miss Fassett expects to return to New York late in September to accept one of several offers.

George Holland has kindly released Charles E. Fisher from his engagement as assistant stage-manager of the Grand Opera House Stock company, at New Orleans, in order that Mr. Fisher may accept a re-engagement with Shore Acres.

Manager Philip Robson, of the Boston Opera Comique company, was in the city Aug. 31, augmenting his company. He reports splendid business at Fitchburg, Mass. The company will open on Sept. 12 at the Peak's Island Gem Theatre for two weeks, then going on tour.

The Cameron Clemens company enjoyed an outing at Woodland Beach Park, Ashtabula, Ohio, on Aug. 28.

Harry J. Ridings, representing Clifford and Huth in A High Born Lady, was a MIRROR caller last Wednesday, reporting rehearsals under way.

William Gillette's new comedy, Because She Loved Him So, from the French of Bisson, is underlined at the Garrick.

The Sign of the Cross is booked at the Fourteenth Street Theatre this Autumn.

James R. Waite has received many inquiries concerning stock in the James R. Waite Amusement Company, announced in last week's MIRROR, and many applications from players for positions. When the enterprise is fairly established, there will be fully five hundred actors on its payrolls.

Rust's Opera House, Baker City, Ore., was completely destroyed by fire on Aug. 20. There being no other house available in the city, and as a new one cannot possibly be ready for occupancy before Jan. 1, Manager L. E. Freitag has notified all attractions that had been booked.

George W. Lederer sailed for London last Saturday on the *Lucania*.

Lottie Williams, who has been playing leading soubrettes with Hopkins' Stock company, Chicago, left that organization on Aug. 27, returning to New York to rehearse for The Heart of the Klondike.

Joseph Herbert, in an imposing golf suit, is a feature of the Rialto in these days.

Albert Gilmer's company, including H. Reeves-Smith, George Shelton, Cecil Thornbury, G. F. Leicester, Fred Dark, E. Lovat Fraser, H. Gordan Tomkins, Charles E. France, Sybil Carlisle, Mabel Lane, and Jessie Bateman, arrived from London last week to present A Brace of Partridges at the Madison Square Theatre.

Elizabeth Tyree and Margaret MacKenzie, of the Lyceum Stock company; Elsie De Wolfe, Hilda Clark, and her sister, Cora, arrived on Aug. 27 from London on the *Lucania*. Augustin Daly's London manager, J. H. Barney, was also on board. Carl Leps, a German naval constructor, who claims to be the inventor of the naval spectacle now on exhibition here at the Madison Square Garden, was another of the *Lucania's* passengers, and still another distinguished arrival was Israel Zangwill, the novelist, who is to lecture here this season.

Ethel Marlowe has returned from Asbury Park to rehearse for The Christian. Mrs. Owen Marlowe, engaged with James K. Hackett, is still at Asbury Park.

John Ward, who made innumerable friends last season while presiding over the exchequer of the Fifth Avenue Theatre, has been re-engaged by Manager Knowles for the same position this season. Ted Peiper will look after the press work.

MUSICAL NOTES.

Rudolph Aronson has completed arrangements with Charles A. E. Harriss, manager of Dan Godfrey's British Guards' Band, for an American tour by that organization this season. The brief engagement of the band in New York recently was a veritable triumph. The coming tour will open in New York in October, going thence to Philadelphia, Baltimore, Washington, Boston, and west to San Francisco, whence the band will sail for Australia and the Orient.

The season of Sousa's Band will begin on Wednesday, Sept. 7, at the Western Pennsylvania Exposition, Pittsburg. After playing a week in the Smoky City the band will proceed on a special train for St. Louis, returning after an absence of two years to the Exposition in that city. The St. Louis engagement will last forty-five days, after which the band will make a tour of the Northwest, returning to New York early in December. After a three weeks' rest Mr. Sousa will undertake his fourth trans-continental concert tour, playing first through the South and West as far as San Diego. This tour will cover forty different States and 192 towns and cities. The tour is under the direction of General Manager E. R. Reynolds, with Frank Christianer and George Frederic Hinton as assistants. Maud Reese Davies, soprano, and Jennie Hoyle, violiniste, will accompany the band as soloists.

Conductor Brooke, at Willow Grove Park, Philadelphia, where he is playing for the Summer with his famous Chicago Marine Band, got up a Children's Day, on Aug. 11, and put 3,000 youngsters on the stage with American flags, to sing the national airs, after which he gave them an entertainment of light music, several specialty artists and day fireworks, and presented to each child a handsome gold medal bearing his face in relief. He has thus won the admiration of the entire rising generation. A week earlier he produced his patriotic symposium, "Under One Flag," which drew 20,000 on Monday and more than 100,000 on Saturday, blocking the car lines between city and park.

Heinrich Boetl, the German tenor, will appear this season on the Pacific Coast.

Martinus Sieveking, the Dutch pianist, was mobbed and arrested on Aug. 22 at Ischl because he neglected to remove his hat when passing a priest who carried the Host.

Walter Damrosch, recognizing the ascendancy of the patriotic song, has composed a "Te Deum," in celebration of Dewey's victory at Manila.

NELLIE McHENRY'S SUMMER HOME.

Nellie McHenry's Summer home is picturesquely located at Atlantic Highlands, on a high bit of ground that slants to the turnpike road. It is within five hundred feet of the Highland Lights, which flash the first welcome home to ocean travelers.

"Nellie McHenry's Cottage—"House full and another visitor coming."

The Shrewsbury River runs almost at the gate of the McHenry place, with only a narrow strip of sandy beach between it and the waters of the Atlantic. Back of the house rises a dense forest, which extends back across the ridge that forms the Highlands.

Miss McHenry was one of the first to find out the beauties of this place as a Summer home, and now there is a formidable theatrical colony here, including Mr. Neil Burgess, Stuart Robson, and Nate Salisbury. Further down the coast are the homes of Mr. and Mrs. Oliver Doud Byron, Mrs. Hattie Russel, and Maggie Mitchell. All are within visiting distance of each other, and they enjoy pleasant little house parties during the season at the different cottages.

Miss McHenry, who is Mrs. John Webster in private life, has designed her Summer home with as many pretty little nooks, piazzas and balconies as an architect would allow her to have. The rise of ground upon which it is placed gives it an appearance of airiness and breeziness that are very attractive when one reaches the place on a warm day in Summer. The American flag floats from a staff upon the lawn, and everything about the house breathes the true spirit of hospitality.

The interior of the house is fitted up with an originality that makes it one of the most unique of homes. Each room and cozy corner represents some particular spot on the earth where Miss McHenry has lingered in her travels long enough to gather many interesting souvenirs.

One room opening from the reception parlor on the main floor is called "Hodge Podge Place," and contains all sorts of curios from all parts of the world. There are shells from Australia, bits of sarcophagi from the catacombs of Rome, and some curious stones from "the land of the midnight sun."

Another odd room is a sleeping apartment furnished entirely with articles purchased in Hyannis, one of the old Cape Cod villages. This furniture was evidently made at a time when tools were of the most primitive description, but is of such an indestructible character that it will endure for centuries of wear. The main stairway of the cottage is built of curious woods gathered by Mrs. Webster during her trip around the world with the Troubadours.

Miss McHenry going for a drive

There is always a house party at the pretty cottage at this time of the year, and a delightful informality marks these functions, the guests being allowed to do exactly as they please, and sleep, bathe, dine or drive as the spirit moves them. Therefore every one enjoys a visit there hugely.

Mrs. Webster has only just recovered from a serious illness, and celebrated her return to strength by a dinner party, in the preparation of which the guests participated. Maggie Mitchell shelled the peas, Mrs. Nate Salisbury fixed the asparagus, Mrs. Oliver Byron sampled the different dishes as they cooked, while Mr. Salisbury and Charles Abbott distinguished themselves at concocting punches.

Driving is one of the favorite pastimes with Miss McHenry, and her white horse, "Cupid," is the pet of the country side. He is an intelligent animal, and recognizes his acquaintances with a nod when he meets them on the Rumson Road during a jaunt.

Fine pictures are a fad with Mrs. Webster, and the walls of her cottage are literally covered with beautiful water colors and etchings. Books and newspapers are enjoyed by those whose tastes lead them in that direction, but the jolly hostess only associates them with long and tiresome journeys on railway trains for forty weeks of the year, and has no regular library.

"I like pictures," she says, "and the money which I might invest in a library is represented in these favorites of mine that you see upon the walls."

KATE MASTERSON.

"FAKE" FIREWORKS.

The amusement population of Richmond, Va., is highly incensed over a disappointing display of fireworks given there Aug. 18. Several thousand people witnessed the exhibition which was billed as "Pain's Pyrotechnical Battle of Manila," but according to the reports of the *Richmond Times* and *Richmond Dispatch* the exhibition was a fiasco of the most unmitigated description. The *Times* said: "If the bombardment of Manila had been in reality what it was represented to be last night, the Manilians would still be comfortably ensconced within their defenses enjoying a hearty laugh at Dewey's expense."

Everybody connected with the enterprise apparently shirked the responsibility of the failure. The exhibition was given under a contract made with W. A. Connor and Jake Wells by the Pain's Fireworks Company; but the show was so poor that the Richmond newspapers did not believe that Pain of Destruction of Pompeii fame was connected with the performance. In order to learn the facts from the Pain company, a MIRROR reporter called yesterday at the company's office, 12 Park Place, and saw Mr. Schomberg, the cashier. He said: "Yes, we furnished Connor with a display of fireworks, for which we received cash payment. One of the set pieces showed a portrait of Lee, another represented Hobson. But the management had no authority to bill the show as the 'Bombardment of Manila.'"

"Were they authorized to use your name?"

"Well, inasmuch as the fireworks furnished on the occasion came from our place, I suppose the managers of this exhibition were entitled to call the show Pain's. But they made a mistake in advertising anything but a simple display of fireworks. We reserve our spectacle for Manhattan."

HARRY WOODSON DEAD.

Harry Woodson, negro comedian, died Tuesday, Aug. 30, at the Amityville Asylum, Long Island, where he had been confined for the past six years. His real name was John A. Shields, and he was born in Corinth, Miss., in 1852. He first appeared on the minstrel stage as a delineator of the plantation negro, and acquired a reputation in this special line of work. During Harrigan and Hart's occupancy of the Theatre Comique, 514 Broadway, Woodson appeared in his impersonation of the aged darky, and was recognized as one of the ablest and most artistic negro comedians before the public.

When William Gillette first produced Held by the Enemy at the Star Theatre, in this city, he engaged Harry Woodson for the part of the faithful slave, Uncle Rufus. One of the most intense scenes of the play depended upon the skill of Mr. Woodson, and he scored an unqualified triumph, the quiet, simple pathos of his acting moving the audience profoundly. After this engagement Mr. Woodson's talents were in constant demand for negro parts in legitimate drama. He scored another hit in Helen Barry's production of A Night's Frolic, in which he was irresistibly droll as a darky bell boy. His last engagement was with W. S. Cleveland's Minstrels in 1892.

Mr. Woodson was a man of quiet and simple disposition, and he became the prey of several practical jokers of the company. The result of one prank was a severe shock to his nervous system, and after the last pitiful joke had been played upon him, his mind failed him absolutely. The company were at Omaha, and the next stand was Denver. Somebody told Woodson not to take the train by which the company would leave, as every seat concealed some one waiting to take his life. He took another train, and was carried to El Paso, where he was subsequently found to be a hopeless maniac. He was brought to his home in Brooklyn, and placed temporarily in the Flatbush Asylum. Doctors Metcalfe and O'Connor, examiners in lunacy, certified that he was insane, and Chief Judge Clement, of the City Court, committed him to the Long Island Home for the Insane at Amityville. This was in March, 1892. Woodson leaves a wife, professionally known as Laura Bennett, and one daughter, aged eleven years. The funeral was held last Thursday afternoon from the home of Capitola Forrest, 52 Decatur Street, Brooklyn. The interment was in Greenwood Cemetery.

SADIE CONNOLLY TO STAR.

Sadie Connolly will appear as a star in September, 1899, under management of Albert Mellen, with whom she has signed a contract for three years. Miss Connolly will be seen in a lively Irish farce-comedy written perhaps by Edgar Selden or George Emetick.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE

XI.—The Genial Stage Door Keeper.

The years swing on and on, yet I
Sit here and scowl sedately;
The people come and play and die,
And still my mien is stately.
No smile I know except, forsooth,
The "smile" that comes of brewing,
And that my solace is, in truth,
With random plug for chewing.

The actors I have met? Ah, no—
Don't mention them, I pray you;
Their names, God wot, I'll never know,
Nor what, perchance, they may do.
They pass me here by day or night,
They speak to me politely;
But I just scowl—that is my right;
Why should I answer brightly?

Somehow, as I sit here alone,
Like grim ascetic mystic,
I get a sort of baleful tone,
Exceeding pessimistic;
And as an outlet I must seek
For these dark thought congestions,
I wreak my wrath on ev'ry freak
Who asks me civil questions.

Marian Noss has kindly sent in an advertisement, clipped from the Toledo *Blade*, and announcing the appearance, at the Toledo Casino, of Robert Downing, "in Shakespeare's masterpiece, The Gladiator." The importance of this discovery hardly may be exaggerated. If Mr. Downing really has ascertained that the late Mr. Shakespeare was the writer of The Gladiator, he has done wonders for the assortment of unhappy souls eager to believe anything crooked about Shakespeare's plays.

There had been a rumor that The Gladiator was the work of Dr. Richard Montgomery Bird, of Philadelphia, U. S. A., and that it had been first shown here by Edwin Forrest, at the old Park Theatre, on Sept. 26, 1831. Forrest had offered "to the author of the best tragedy in five acts, of which the hero or principal character shall be an aboriginal of this country, the sum of $500 and half the proceeds of the third representation," when the rugged tragedian's services should be gratuitous. John Augustus Stone's Metamora was chosen from fourteen plays submitted. In a subsequent competition, without the aboriginal limitation, Dr. Bird's The Gladiator was selected for production out of 200 submitted. Forrest's impressive impersonation gave to the character of Spartacus life that has lasted nearly three-quarters of a century.

May be the writer of the Toledo advertisement has unearthed a cipher to prove that Dr. Bird was really Shakespeare, or that the Bard of Avon was a resident of Philadelphia, or that the wondrous William was materialized to edit Dr. Bird's play, or some such rot. Anyhow, I don't believe that Mr. Downing devised the advertisement.

A unique scheme for attracting attention has been noted by a reader who has forwarded a dodger used by Professor Lawrence, hypnotist. Says the dodger:

This strip of paper was torn from the walls of the Opera House to make room for the crowd to attend Professor Lawrence's entertainment.

Percy Plunkett has been showing originality in conducting Plunkett's Players roundabout Ticonderoga, N. Y. Mr. Plunkett has presented "the laughable three-act comedy, The Blow Almost Killed Father," with the following characters, the names of which are strangely familiar: "George Dalroy and Captain Hawtree, of the 71st Regiment, N. Y.; Old Man Eccles, a retired actor; Young Sam Gerridge, plumber and paperhanger; Mrs. Dalroy, one of the upper class; Esther Eccles, in love with George; Polly Eccles, ballet dancer, in love with a plumber; Mrs. Rouse, a retired actress." A handbill thus elegantly sums it up:

It wasn't a solar plexus blow;
It wasn't an upper cut blow;
It was just an ordinary blow,
But was too much for the old man.

Leaving "father" out of the question, I fancy that the blow would have killed "Tom" Robertson in a minute. I should think that Mr. Plunkett would have been afraid to walk around at night lest the ghost of the author of Caste should arise to get in a blow on its own account.

Manager W. E. Junker, of Scott's Minstrels, wrote to Corinth, Miss., for open time, and received this ghastly reply:

DEAR SIR.—Your letter received. The Opera House is closed. It is rented now for a coffin shop. It is DEAD.

Verily, in the midst of life we are in death. The grim destroyer stands ever ready to sneak in and show his supreme power. Imagine what must have been the sensations of the last players in that house, with perhaps some such line as this on the bill: "After this performance the Opera House will be occupied by So-and-So, refined undertaker. Box-office always open."

J. Duke Murray had a card in THE MIRROR recently, "inviting offers." A young woman in Oswego, N. Y., misconstrued the card and wrote to Mr. Murray:

DEAR SIR.—No doubt you will be surprised to here frome me but having see your name in the MIRROR and said you lvites offers I thought I would write you a letter to see if you could give me a positom for im verry fond of the stage I have loved the stage all my life and some how I think I would do well if I could only try Im only 17 years old and im tall and and verry slim large Blue eyes and verry light complexinom and light hair. My parents are dead of Corurse there is no one to stope me and I m willing to go for small wages at first if you will only try me. Well in regards to saying im pretty i will leave that to you Im anxwus to hear from you So pleas writ as soom as recived and tell me all the particulars.

That was from a girl, but Manager E. L. Johnson, of the Elmira Auditorium, has forwarded a gentleman's communication, received by Manager M. R. Williams, of the Frederick H. Wilson company. The communication:

DEAR SIR.—In anser to your theater people wanted advertisment I will write and say I would like to join your show play company to act. I can do a funie act and dance good I have takin part in several amator shows here in Binghamton and made all the people laught that comed to see all the entertainers companyies I acted parts in. Now Mr. Williams I am not stag struck I dont think I am funie but I now I am. As I am anxious to get in the traveling show bulsnes and I want to go with you. I will go for expensis all I want you to do is to buy me some stag cloths and powders to fix up with and a suit of cloths so I will look well on the street. All I ask you to do is to treat me like you would your own son and help me. If you care to pay me a salarie I would like you to pay me three dolars wages and hotel bills and railway traveling tickets. I hope you will give me the job I will take care of the trunks to.

As Mr. Johnson says, "Perhaps someone may be in need of a person such as this."

A thoughtful reader has sent to me a Spanish officer's coat button found upon the bunch of scrap iron that once was the war ship *Vizcaya*, and with it an oath that the relic is not a fake one. I am deeply grateful, and as there are no buttons off my clothes at present the trophy goes in my museum. Speaking of the *Vizcaya*, the biograph down at Keith's is showing a most interesting pair of views—one of the *Vizcaya* steaming gayly out of New York harbor a few months ago, the other of her present condition. There is a murmur of admiration in the house as the truly handsome ship is first shown with the spray leaping to her sides, flags flying, the men busy on deck—the whole picture fairly aglow with life. Then comes the sight of the shattered, dismantled, wretched hulk now stranded off the Cuban hills.

At first glimpse of the picture, a few hands are clapped, and then—silence. Not a sound, even when the vision fades. There is something sad about it all, something really pathetic, and the whole audience seems to feel instinctively that applause would be as much out of place as it would be at a funeral.

THE CALLBOY.

NOTES OF OPENINGS.

Human Hearts opened on Aug. 31 at Marion, Ind., under management of W. E. Nankeville.

Burr McIntosh, in A War Correspondent, will open on Oct. 10, in Washington, D. C.

The Hiatt-Hall Metropolitan Stock company opened on Aug. 29 at Biddeford, Me., to play eastward to St. John, N. B., returning to the New England circuit, presenting After the War, Olga, Temptation of Money, The Young American, Our Boys, Caste, Led Astray, Ticket-of-Leave Man, Lost in London, My Lord in Livery, and Called Back.

George W. Wilson will begin his starring tour at Bangor, Me., this month.

Daniel Sully opened on Aug. 24 at Morristown, N. J., in Uncle Bob, and is said to have scored a hit, promising the most prosperous season of his career.

Edwin Mayo's company assembled at Canton, Pa., on Sept. 5 to rehearse Pudd'nhead Wilson, rehearsals being held in the spacious barn of Crockett Lodge. Mr. Mayo's season will open at Corning, N. Y., on Sept. 19.

The Murray Comedy company will open on Sept. 12 at Van Wert, Ohio.

Tommy Shearer opened at Galion, Ohio, recently. The repertoire includes Dangers of a Great City, The Waif of the Mines, Little Miss Military, Only a Farmer's Daughter, Camille, Blacklisted, My Lady Winchester, and The Factory Girl. The season is booked solid.

Yon Yonson opened at the Academy of Music, Chicago, on Sept. 4.

On the Wabash opened at the Academy of Music, Jersey City, on Sept. 3.

Al. W. Martin's Uncle Tom's Cabin opened at Detroit, Aug. 21, to S. R. O. At La Porte, Ind., and at Michigan City people were turned away, while the company broke the record at Grand Rapids. The company is coming East, playing large city week stands.

The Macauley-Patton company opened at Benevue, Ohio, Aug. 22, to the house record.

The Warner Comedy company opened its tenth season at Lansing, Iowa, Aug. 8, with the following roster: Ben R. Warner, sole proprietor and manager; Cora Warner, Marie Van-Etten Echols, Bertha Smith, Agatha Singleton, Dot Darlington, Fred Sanford, W. H. Dalrymple, William Echols, Joe B. Murphy, Walter Warner, and Harry A. Ross; Will F. Gardner, advance. Business has been excellent. The company and repertoire have been strengthened. At Arlington, Iowa, they were visited by Frank Howard, the veteran minstrel and ballad singer.

Corse Payton's Comedy company played the Taylor Opera House, Trenton, N. J., two weeks, Aug. 15-27, giving twenty-three performances to 53,000 people. The matinee, Aug. 27, drew the house record, 2,812 persons. Corse Payton received an ovation at every performance, with Etta Reed a close second.

H. Price Webber, manager of the Boston Comedy company has arranged for his season, which will open at Boothbay Harbor, Me. Mrs. Webber (Edwina Grey) will be seen in all her old-time successes, and Price will revive several pieces which he has not given for years, as he believes that the tendency of the day is for greater interest in melodrama. One of these pieces will be Nick o' the Woods.

Edwin Rostell will open his season Sept. 12, the tour being booked solid with many guarantees and benefits. Joe E. Richards will go in advance.

Phil and Nettie Peters' Repertoire company opened at Richmond, Ind., Aug. 15, to the capacity of the Phillips Opera House, under management of J. H. Dobbins.

The Victorian Cross, management of Martin J. Dixon, will open in Chicago Oct. 2. Mr. Ackerman, of the Third Avenue Theatre, is painting the scenery and Henry Siebert and Brother are at work on the printing. F. P. Westcott is the financial sponsor of the production.

Bobby Gaylor in McSorley's Twins opened his season at Canandaigua, N. Y., Sept. 1, and will be seen at the People's Theatre here next week.

A Midnight Alarm, under management of Charles Young, opened its season at Bridgeport, Conn., on Aug. 29.

At Piney Ridge, at Baltimore, Md., Sept. 5.

Only theatre in Latrobe, Pa., is Opera House. Good open time. Write WILL 'SHOWALTER, Manager.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Sept 3.

The new season started off in this Borough at the Star Theatre, Aug. 15, where the first two assemblages became so vociferous for the return of their money that the aid of the police was invoked to preserve order. The next resumption was that of the Unique, which last week reopened under the continued direction of Frank H. Carr, presenting vaudeville peculiar to the taste of its Grand Street patrons.

The first performance of importance was that of Leonard Grover's newly organized stock, which reopened the Park Theatre last Saturday night with How Brown Was Hypnotized, the play proving to be an old acquaintance, Mr. Grover's My Son-in-law, with new material added, and a general revamping that brings it up to date. The opening performances have been productive of much satisfaction. The players seen during the initial week were Mary Shaw, Leonard Grover, Rose Eytinge, Leonard Grover, Jr., May Noble, Alexander Vincent, Ethel Browning, Charles Rowan, Amy Lee, Alfred Bates, Margaret Hayward, Ashley Miller, Vira Rial, Susie Gordon, Sadie Melville, and Bertha Langdon. For the ensuing week The Private Secretary and The Open Gate are the selections, which will serve to introduce Edgar L. Davenport, Louise Rial, and Francis Powers.

The Montauk began its preliminary season Aug. 29 with George H. Broadhurst's What Happened to Jones. Of the thirteen people in the cast, George C. Boniface, Jr., Anna Belmont, J. W. Cope, Kathyrn Osterman, Florence Robinson, and Mrs. E. A. Eberle were again seen in their roles of last season. The newcomers were Gerald Griffin, Helen Bell, Frank Currier, Ada Craven, H. F. Robert, Lewis Newcomb, and Harry Naols. Next to Mr. Boniface, possibly the most distinct success was that of Gerald Griffin, who contributed many touches of real comedy to his impersonation, in a manner that throughout bespoke intelligence and the finished artist. A Stranger in New York is the next visitor here, with The Belle of New York underlined for Sept. 12.

The Empire Theatre, over in the Eastern District, lighted up its auditorium for this season's introductory Aug. 29. Manager Barnes, who is continued here as Hyde and Behman's representative, started the ball rolling in good shape, with the Metropolitan Burlesquers.

Manager Harry C. Kennedy reopens the Bijou this (Saturday) evening with The Dawn of Freedom, an offering most timely named.

The Brooklyn Music Hall also enters the list this evening, with a well chosen olio, the topliner of which will be Harry Lacy.

Bennett Wilson, whose acumen has made the Gayety one of the most profitable theatrical properties on this side of the Bridge, has selected The Prisoner of Zenda for his first attraction, beginning this (Saturday) evening.

The Grand Opera House opens on Labor Day with a new farce-comedy, A Sure Cure. Frank Dietz has been chosen for resident-manager at this place.

Hyde and Behman's begins its twenty-second season on Monday afternoon next. During the Summer the proscenium and boxes have undergone material changes, while the whole house has assumed a new scheme of decoration. It has been very laughable to read some of the local papers concerning the above changes. One would jump to the conclusion from their remarks that this establishment until now had been little better than barn like, when, as a matter of fact, excepting the Montauk, Academy of Music and Gayety, Hyde and Behman's since 1890 has been the most handsome theatre in town. Cora Tanner is named as the star feature of the first selection of vaudeville for the coming week.

The Amphion is not to open until the middle of the month, when rumor says that Archie Ellis, a brother of Charles T., will assume its direction. Young Edwin Wigley, who since June has been serving his novitiate in hotel keeping at the seashore on Long Island, is to handle again the Amphion's pasteboards.

The Columbia was some time ago announced to open with Charles Coghlan in The Royal Box on Sept. 5. Since then Mr. Coghlan has canceled that booking, and The Royal Box is underlined now at the Montauk. Outwardly, the Columbia gives no sign of life, its bill boards being covered with blank paper, and the dust is yet thick about its entrance. It has been stated by some that it will reopen before the end of September, and if such be the case, that Stuart Robson in The Meddler will be the opening feature. In any event the future of this place will be awaited with interest, it being located further down town than any of its competitors, with both elevated and trolley cars of all the various lines going directly by it without change to Manhattan, causing the propounding of many queries difficult to answer. SCHENCK COOPER.

KANSAS CITY.

Despite the intense heat, both the Grand Opera House and the Orpheum had big audiences at the first performances of the season, Aug. 28. The attraction at the Grand was At Gay Coney Island, and while some who had seen the production before had misgivings, owing to the announcement that Smith and Campbell had taken the parts that were so well filled before by Mathews and Bulger, they found that before the evening was over the show was just as good or better than ever before, and that the new pair, known as the "rapid-fire" comedians, made as good a hit as did their predecessors. The play was splendidly mounted, the costumes were beautiful, the girls were as pretty as ever, the new jokes introduced were novelties, and the audiences were delighted. Toma Hanlon played the widow in a delightful way and sang with excellent effect. Tony Hart, as the German grocer, was ludicrous and made one of the best impressions of the whole list. Alf Holt in his whistling specialty was the equal of anyone ever heard here, and Mattie Lockette as Daisy, the Lane Sisters in song and acrobatic dances, and others, rounded out a thoroughly pleasing and entertaining performance. Business was excellent throughout the week. A Boy Wanted, 4.

The Great Wonder Quartette of musicians, together with Lefebre, the wonderful saxophonist, and the Zimmerschied Military Band, delighted good-sized crowds at Fairmount Park 28-3.

The trustees of the Gilliss Opera House are having an architect design plans for the lowering of the stage and the parquet floor to the street level, and the addition of another gallery. They have an offer from Paxton and Burgess to lease the house provided it is put in proper shape, and have also had another offer from a New York manager. It is hardly probable that the changes will be completed for the present season.

A row of flats is to be erected by Alexander Fraser on the site now occupied by the ruins of the Aquarium.

The fourth annual Kansas City Horse Show will occur 17-24. Buffalo Bill comes 22.

FRANK B. WILCOX.

PROVIDENCE.

By the time this is in print the regular season at the shore resorts will have been closed. Labor Day closes Rocky Point, but there will be some kind of amusement provided there on Sundays during the month of September. These same remarks will apply to Crescent Park, though it is not Manager Boyden's intention to close his season at all. The dance halls are all equipped with steam, and many of the amusements will continue through the Winter. His famous clam dinner will be served regularly each Sunday throughout the Winter.

The alterations at the Providence Opera House are fast nearing completion, and everything will be in readiness for Jack and the Beanstalk, to open the house 12.

At Keith's things are going well, and extensive alterations are being made. The house will not be ready for occupancy for several weeks.

I spent a pleasant afternoon, Sunday, 28, with Sol Smith Russell at his Summer home, at Edgartown, Mass. Mr. Russell showed me plans for a new house to be built for him at Edgartown, which will become his permanent home. The building will be of shingle affair, facing the harbor for 100 feet, two stories high, with a little stair tower for a lookout, and with two ells running at angles to the rear. Great broad porches are to stand in front, and the driveway from the village road will lead up in a sinuous path to the rear. The first floor will be occupied with two great living and dining rooms. The interior will be finished in light woods, and extreme simplicity will prevail. A den is to be fashioned in a bay in one of the ells, with a magnificent view of sea and land. It is all typical of the actor, whose simplicity, good sense and charming manners have captivated the old sea captains. Mr. Russell and his family, and his manager, Fred B. Berger, and his family, have spent the entire Summer at Edgartown. They have enjoyed every minute, and are much benefited by the long rest. Mr. Russell's season will open the last of September. He is to appear in a new comedy, Uncle Dick, by Martha Morton.

HOWARD C. RIPLEY.

MILWAUKEE.

The Salisbury Stock co., for their sixteenth week, Aug. 29-3, gave Esmeralda. The houses were large as usual. Frederick Paulding gave a fine rendition of Dave Hardy. Old man Rogers was well done by John W. Burton. Estabrook was interpreted excellently by Gardner Crane. The Marquis de Montessin and George Drew were played respectively by George C. Robinson and Clark Comstock. Joseph Dailey gave an original but good idea of Jack Desmond. Esmeralda was played by Beryl Hope, who looked and dressed the part very prettily, and acted it in her usual finished manner. The Nora of Virginia Tracy, and the Kate of Eleanor Carr, were both pleasing. Lydia Ann Rogers was another of the long list of successes of that most versatile artiste, Maye Louise Algen. Captain Swift 5-10.

Although the weather was rather hot, the opening of the Alhambra found an appreciative audience to whom a new triple alliance was presented in the persons of Leroy, Fox and Powell, magicians, supported by an excellent vaudeville co. This is an essentially novel idea, and the combination should be very successful, as the methods of the three professors of legderdemain are so widely different that one does not tire of the wonderful things they do. Mr. Leroy largely confines himself to remarkably clever illusion work, introducing many novelties; Mr. Fox is well known as a performer of the highest class, while Mr. Powell appears to the best advantage with clean cut sleight of hand of the most interesting character. The supporting vaudeville co. contains the Deltorellis, Lazelle and Vernon, and Cushman and Holcombe, who did clever work.

For the opening of the Bijou nothing better could have been found than Mathews and Bulger's new "ragtime opera," By the Sad Sea Waves. One thing is sure, that in these Sad Sea Waves there is no ice to break. In fact, there is not the slightest semblence of a frost. The scenery is very effective. Besides the uproariously funny work of the stars, especially appreciated and applauded were the Rough Riders Trio; Trixie Wade's imitations of Anna Held, and "Military Mollie," a spirited march song, which made a strong hit as sung by Nellie Hawthorne, a fascinating and pretty comedienne, with an admirable voice. Josie De Witt gave a violin recital, which was much applauded. Ned Wayburn received several encores in his ragtime piano specialty. Will West sang very well. Marie Twohey was also much in evidence. Haverley's Minstrels will follow.

F. SYLVESTER SILLER.

OMAHA.

Creighton Theatre, Paxton and Burgess, managers. The phenomenal business of the Woodward Stock co. continues. Esmeralda is the bill for week of Aug. 28, and in spite of the unusually high temperature the house is constantly packed. Possibly the desire of many to see as much as can be of the members of the co. before they reorganize Sept. 10, adds to the size of the audience, but, whatever the reason, the fact remains the same, that the business is absolutely unprecedented. Jennie Kennark as Esmeralda is magnificent and carries the audience with her. Gertrude Berkely is remarkably good as Lydia and thoroughly deserving of the hearty encores received. Will Davis is happily cast as Albert Rogers, and Frederick Montague, in the romantic part of Dave Hardy, appears to much better advantage than in the disagreeable part of Svengall that he took last week. The rest of the co. acquit themselves creditably and everything points to a prosperous coming week, when Ferncliff will be the offering.

Business is not at all satisfactory at the Boyd, in spite of the fact that the Dorothy Morton Opera co. are giving first-class Summer opera at popular prices. Fra Diavolo is the offering this week, and as Zerlena Miss Morton is seen and heard to great advantage. Mr. Hubert Wilke is suffering severely from a cold, but is acting Fra Diavolo with considerable merit, and when he recovers the use of his voice his performance will be entirely satisfactory. Ben Lodge is sufficiently amusing as Beppo, and the remainder of the co. is well cast. The excellent chorus is thoroughly appreciated.

Imre Kiraify is one of the million visitors to our Trans-Mississippi Exposition. He is here at present and expresses himself as thoroughly astonished at the wonderful display.

D. W. Haynes is visiting his family in Omaha, and has as usual a hearty word of welcome for all. Mr. Haynes was manager of the Boyd Theatre for a number of years, and before that a dramatic correspondent. J. R. RINGWALT.

NEW ORLEANS.

For attractions at the Athletic Park, the management offers Miss Jeanne Franko, violinist, in classical and popular selections. The little lady, who is a consummate artiste, has touched the cord of popular favor, and is now in the second week of her engagement here. Pearl Andrews, mimic, gives clever imitations of Anna Held, Yvette Guilbert, Maggie Cline, and Fregoli. The Borges Orchestra continues to discourse music of very mediocre character, and the chutes are still being well patronized. This is the last week of attractions at this resort, and the park will be closed for the balance of the Summer months.

West End, on Lake Pontchartrain, opened the last week of its Summer season 27 with the Bellstedt-Ballenberg Band in concerts, and two pretty dancers, Pepita and Rosita. George A. Lawrence, eccentric comedian, is above the average in his line, and gives a very laughable exhibition. The new vitascope views presented are numerous and good, and the magic lantern portraits of American heroes are vociferously applauded. The regular season will close at this resort Sept. 4, when Paoletti's Band will be heard in concerts for three weeks. The Bellstedt-Ballenberg Band, which closes a three months' engagement at West End, is deserving of mention, for the reason that it is the only concert band that has given entire satisfaction to the patrons of this popular resort. With an extensive repertoire of classical, operatic and popular music, Bandmaster Bellstedt has led his band to success, and the public look forward to its re-engagement next year.

The Grand Opera House will open its season 11, with Down in Dixie as the attraction.

J. MARSHALL QUINTERO.

INDIANAPOLIS.

L. A. W. and K. of P. weeks having passed, Indianapolis again drops into its normal state as far as things theatrical are concerned. A revival is expected, however, week of 12, when the four theatres will throw open their doors for the patronage of State Fair visitors, and the local managers look forward to a prosperous week, notwithstanding the counter attraction of Pain's Battle of Manila, which will be produced at the Fair grounds. The attractions promised for Fair week are Superba, at the Grand; Shenandoah, at English's; Tennessee's Pardner, at the Park, and The City Club, at the Empire.

Al. W. Martin's U. T. C. co. occupied the stage at the Park week of Aug. 29, filling the house to overflowing at the opening matinee, with a good-sized audience at night, despite the extreme heat. This co. is always received with open arms by the patrons of this house, and can count upon heavy business. While the co., as a whole, is rather weak, it carries several people who are above the average. Little Helene, as Eva, and Milt G. Barlow, as Tom, were well received. For Liberty and Love 5-7. Human Hearts 8-10. Tennessee's Pardner 12-17.

Fairbank Garden has again temporarily discontinued its vaudeville features and the band is now the sole attraction. The change does not seem to interfere with business, as the beautiful grounds are well filled every pleasant evening.

Edward Kockrill, ahead of Semon's Extravaganza co., tells me that "Biff" Hall contemplates starring Arthur Cambridge in a classical melodramatic comedy entitled A Bottle of Wine. Cambridge is to be supported by Charley Clayton, with Punch Wheeler in advance.

ALLEN E. WOODALL.

BUFFALO.

Absence from the city rendered me *incommunicado*, and caused the absence of my regular weekly letter in your last number. As a matter of record, it may be well to state that Primrose and Dockstader appeared at the Star, Aug. 22-24, to big business. The co. proved to be one of the most entertaining minstrel organizations that ever came our way. The regular season at the Star will open 5 with Sam Bernard in The Marquis of Michigan. The advance sale is excellent.

Never has the theatrical season at the Lyceum opened more auspiciously than it did 29, when Under the Dome was presented to one of the regulation Lyceum audiences. The house has been renovated and redecorated, and is now more cheerful and comfortable than ever before. Under the Dome is a melodrama that pleased the Lyceum patrons. The hero had his full quota of troubles; but the author found it possible to give him his rights and properly dispose of the villain, after five acts of all sorts of complications. Numerous mechanical effects were introduced, the regulation Carter shipwreck was shown, and the gallery appeared to be supremely happy. Altogether, the cast was weak. T. J. Langdon and George W. Kerr did good work. Hanlon's Superba will follow.

Manager J. R. Stirling has returned from a short business trip to Detroit.

F. Ray Comstock, formerly of the Star forces, is at present located in New York.

Hanlon Brothers' Superba co. is organizing here. Daily rehearsals are being held at Music Hall.

B. P. O. Elks 23 held their annual Rejuvenator down the river 30. About one hundred tried and true Elks took part in the festivities; but what happened I'm not going to tell.

Lillian Wedon has joined the Wilbur-Kirwin Opera co.

From the Renwick Beach Pavilion programme I take the name of Chattie Atherton for "Biff" Hall's album. RENNOLD WOLF.

MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock co. gave Diplomacy 28-31, opening to a good-sized and pleased audience. The production was one of the best in which the co. has been seen here. James Neill appeared to decided advantage as Captain Beauclerc. Herschel Mayall won favor as Henri Beauclerc. Edythe Chapman was, as usual, very effective in the role of Dora. Angela Dolores made a pleasing Countess Zicka. Charles Wyngate did the little he had to do as Algie Fairfax well. J. B. Everham made a more than ordinarily good Baron Stein. Sayde Ascheim was happily cast as the maid, and Agnes Maynard contributed a taking bit of work as Marquise de Rio Zares. The others were satisfactory. Mr. Barnes of New York 1-3; Shenandoah 4.

Murray and Mack opened for a week at the Bijou Opera House 4, in Finnegan's Ball.

Mrs. Josephine Bonaparte Rice, directress of the Ciprico School of Elocution and Oratory in this city, has been playing with the Henderson Stock co. in St. Paul. F. C. CAMPBELL.

COLUMBUS.

At the High Street Theatre Aug. 29-3 there was a special engagement for State Fair week of Arthur C. Alston's co. presenting Tennessee's Pardner. The business was great. The co. is first-class in every respect. The scenery is very fine. Jane Corcoran, as Tennessee, deserves special mention. Estha Williams, as Nettie Brice, was seen to good advantage. Walter Fessler and Walter Ryder in the leading male roles were all that could be desired. Percy Plunkett in the comedy role made a big hit. Manager Alston reports business for his opening week three times as large as that of the opening week last season. Human Hearts 5-7. For Liberty and Love 8-10.

Southern Theatre: Robert B. Mantell 5.

Grand Opera House: The stock co. will open 12. Robert Rogers and Louise McIntosh will be with the co. again this season. H. L. NICODEMUS.

JERSEY CITY.

On the Wabash will be the opening attraction at the Academy of Music 3-10. Manager Henderson has booked a number of good attractions. The exterior of the house is being repainted.

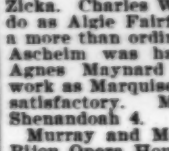
Work on Manager Holmes' new Bijou Theatre here is being pushed, as the workmen are working overtime. About the middle of November has been selected for the opening if all goes well.

Ed Maas, of this city, has signed to play Clem in The White Slave.

Edward C. White's co. is rehearsing On the Wabash at the Academy of Music, and the author, Joseph Arthur, is superintending the rehearsals.

What Happened to Jones comes here 12-17.

WALTER C. SMITH.



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CORRESPONDENCE

ARIZONA.

PHŒNIX.—OPERA HOUSE (G. H. Keefer, manager): Dark.==PARK THEATRE (F. W. Mussey, manager): Dark.==PATTON GRAND OPERA HOUSE (S. E Patton, manager) is being finished rapidly and will be completed Oct. 1. Manager Patton has returned from the coast, where he has made all arrangements for furnishing the house. Chairs will be shipped 1. The fresco artists are hard at work, and the interior will be highly pleasing to patrons and to players.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): What Happened to Jones 12. Grau's Opera co. 31-Nov. 1

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.==ITEM: Modjeska will open her season at the Fisher 1. Her tour will be under the direction of John C. Fisher, who has surrounded his star with an exceptionally strong co., among whom are Charles D. Herman, Lester Lonergan, John A. Lane, Wadsworth Harris, George S. Spencer, William Young, Frederick Vroom, Mark Fenton, Anna Proctor, Mrs. H. E. Sargent, Anna Daly, Grace Fisher, Maud Morrell, and others. A most complete stage equipment in the way of scenery, costumes and accessories has been generously provided. To the repertoire has been added Antony and Cleopatra, which will be made a feature this year, and will be presented in a sumptuous manner.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): What Happened to Jones 8, 9.==DEWEY OPERA HOUSE) Harry Jackson, manager): Jackson Stock co. presented A Regular Fix and The Chimney Corner Aug. 22-28 to good business; production excellent The Danites 29-3.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Season will open 2 with Si Perkins. Joe Newman 14. Two Married Men 26. A Milk White Flag 30.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): A Female Drummer played to goodly gatherings Aug. 25-27. Johnstone Bennett, in the lead, had a part that suited her admirably, and so did Willie P. Sweatnam. The first act is too talky, but the play has the makings of an excellent comedy, and with careful and judicious pruning and rewriting it should be one of the season's successes. Andrew Mack, although handicapped by the hot weather, drew interested and enthusiastic audiences 15-17, when he appeared in the opening performance of the romantic drama, The Ragged Earl, which is a sort of new version of Davy Crockett, with Hibernian variations, although the Earl of Kildare is not the uncouth backwoodsman of Mayo's memory. But he has the same stormy scenes in his love affairs and carries off his bride from the very altar of a forced and distasteful marriage in the same bold and impetuous manner as did Davy. Mr Mack's singing was a notable feature and all his ballads were received with much favor. Josephine Lovett as Kathleen played a capable opposite to Mr. Mack and won well deserved applause. Annie Ward Tiffany made the most pronounced hit, and her work in the character of Sarah McHugh was thoroughly appreciated. Rogers Brothers in A Reign of Error 5. El Capitan 6. 1492 10. The Bostonians 12, 13.==ITEMS: The gentlemen stopping at Woodmont, a nearby shore resort, entertained the Ladies' Whist Club 26 by taking them to see A Female Drummer at the Hyperion, some thirty enjoying Miss Bennett's clever interpretation of the character Hasa Bargain.—A supper was given Miss Bennett 27.—Manager Bunnell, with his customary thoughtfulness, invited the Pequot Club to a performance of A Female Drummer 27, and a large delegation accepted and enjoyed his hospitality.—Mrs. S. Z. Poli and family returned from Litchfield 1.—Andrew Mack was entertained at the Quinnipiac Club during his engagement here.—Harry Ensign, a member of the Lambs' Club and a well-known amateur, is at Brandford Point.—William Neely, also a member of the Lambs, and identified with Robert Hilliard in one of his starring ventures, has withdrawn his interest from the dry goods firm of Malley and Neely, and will sail for Europe early in September.—Hubert Sedgwick, of the *Register* staff, is critically ill with typhoid fever.—Mrs. Van Buren, wife of Manager Van Buren of the Hyperion, is back from a pleasant stay at Cape May.

JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): The new regime will open Sept. 13 with Under the Red Robe. James-Kidder-Warde aggregation 15. The Ballet Girl 16. Interior alterations and improvements are being rapidly made. Two new sets are being painted and the stage strengthened, enlarged and fitted with new trap doors and electric fixtures to match the Hyperion Theatre in New Haven, the work being done under supervision of the stage carpenter and electrician from that house. "Every bit as good as the Hyperion" is what Mr. Bunnell says it will be. "I am gratified every day because I am getting such fine bookings, by arranging them in line with the Hyperion," says he.==SMITH'S THEATRE (Edward C. Smith, manager): Full of bright musical numbers, well sung, was the '99 edition of The Dazzler 25-27, which had first-class business, despite the heat. May Fiske in the name part strikingly contrasts Lydia Thompson, Kate Castleton, Anna Boyd, and other predecessors, but is no less acceptable on that account. A Midnight Alarm opened 29, to fill out the month. A Trip to Coontown 1-3. Ott Brothers in All Aboard 5-7. A Hired Girl 8-10. Big Gotham Stock co. (Oliver Byron, 12-17.==ITEMS: Treasurer Selah H. Rowland, of the Park City Theatre, has lately returned from a prolonged outing at Long Island resorts. Genial Will Schoenwalter, treasurer of Smith's Theatre, has resumed his duties after a Summer spent on the steam yacht of Commodore Armstrong, during which the party followed the coast of Maine. He reports a superb time.—Mr. Munyon, of the Travelers' Insurance Co., was in town 1 trying to find space for a driveway and porte cochere which Mr. Bunnell wants at the Park City Theatre. W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Brothers Byrne in Going to the Races Aug. 26, 27 played to good business. Like Eight Bells, the play has many clever stage devices, which permit the Byrnes to do some excellent acrobatic work. Corse Payton's Stock co. 29-3 opened to big business, but warm weather affected the audiences toward the middle of the week. W. D. Corbett is the leading man of the co., and he has made a good impression here. Boston Ideal Opera co. 5, 7. Rogers Brothers 8. El Capitan 9, 10. Roland Reed 12. The Ballet Girl 13. The Bostonians 15. A Daughter of Cuba 16. Warde-James-Kidder co. 17.==OPERA HOUSE (Jennings and Graves, managers): Charles T. Ellis 25-27 with a vaudeville co of good performers and gave entire satisfaction; houses good. Warm weather had its effect upon the audiences for The Dazzler 29-31, but the co. received the approval of those present. The Rays in A Hot Old Time 5-7. John W. Isham's Wine, Women and Song 8-10. Rose Hill's English Folly co. 12-14. Town Topics 15-17.

NEW BRITAIN.—MITCHELL'S OPERA HOUSE (F. W. Mitchell, manager): As an opening attraction Manager Mitchell offers the Boston Ideal Opera co. 1-3.==RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Lyceum will open 12 with Under the Red Robe.==ITEMS: William D. Corbett, leading man with Corse Payton's Stock co., spent a few hours at his home in this city 22.—The prospects for a good theatrical season in New Britain are excellent. The extension of the electrical third rail from this city to Plainville, Forestville and Bristol will, no doubt, add greatly to the box-office receipts at our theatres. New Britain is the largest iron manufacturing city in New England, consequently has many factories, which are now running full time and with a full complement of hands. Business is better here now than at any time since the panic of '93.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Marion's Extravaganza Aug. 26; topheavy house; a few acceptable specialties. Joshua Simpkins 27; large audience. Boston Ideal Opera co. 29-31; well attended in spite of the warm weather. The co. was organized at Springfield and made its first appearance here. Girofle-Girofla, Pinafore, Cavalleria Rusticana, and Olivette were presented and gave satisfaction; living pictures are shown at the close of each performance. Dramatic Sensation 5-10. My Friend from India 16.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Brothers Byrne in Going to the Races filled the house Aug. 25. An excellent vaudeville co., including Professor Leonidas and his trained animals, are delighting large audiences 29-3. Andrew Mack 1. Shore Acres 5. Under the Red Robe 7.==ITEM: Many friends of Annie Louise Ames, of this city, witnessed the opening performance of her co. in Springfield 29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): ITEM: The Opera House has undergone a complete renovation. The walls and ceilings have been decorated beautifully and the scenery is entirely new, making the house without doubt the handsomest in Northwestern Connecticut. Season will open 6 with Shore Acres.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Ott Brothers in All Aboard amused a small audience Aug. 31. Some of the specialties were fairly good. Thomas E. Shea's co 5-10. El Capitan 12.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Ott Brothers in All Aboard gave an unsatisfactory performance to poor business Aug. 30. Anna Held, who was to have appeared 1, canceled owing to illness. Rogers Brothers 6.

GREENWICH.—RAY'S OPERA HOUSE (J. E. Ray, manager): Mason and Downs' U. T. C. Aug. 29; co. and house good. Receipts, $72.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rose Hill's English Folly co. 10.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The season opened under most favorable auspices Aug. 29, with Corse Payton's co. Notwithstanding the extreme heat packed houses have ruled, and so successful is the engagement that dates have been canceled and Mr Payton will remain 5-10. McMurphy's Visit 16. Royal Italian Opera co. 17. Arthur Deming's Minstrels 19. The Evil Eye 21. May Irwin 24.==ITEM: Manager Gotholdt, of the Corse Payton co., has made many friends among the Elks here, and will address them at their next meeting.

GEORGIA.

ALBANY.—SALE-DAVIS OPERA HOUSE (Edward L. Wolffe, manager): House has been thoroughly renovated. Waroscope 14. A Boy Wanted 21. The Strange Adventures of Miss Brown 28.

ILLINOIS

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Season opened Aug. 27 with A Breezy Time; good house and satisfaction. Under Two Flags (local) 13, 14. Edwin Rostell 16.==ITEMS: Managers Cossitt and Foley have had the house torn up for the last four or five weeks, decorating, painting and otherwise beautifying their pretty theatre. A handsome new advertising drop curtain has been added, painted by the Thompson Scenic Co., of Chicago.—Ambrose M. Miller, who has been spending the Summer at his home here, chaperoning our famous Lincoln Grays ball team, has left to take charge of At Gay Coney Island.—Managers Cossitt and Foley have made some fine bookings for the coming season, and expect business to be big.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): House opened for this season Aug. 29 with Jay Rial's Vaudeville co. to good house. The co. includes Jessie Couthoui, Billy Van, the Wilson Family, Ziska, Gallagher and Barrett, and the Carsella Sisters. Le Roy, Fox and Powell 5. Haverly's Minstrels 12.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): The opening will occur 5 with Marks' Comedians. Stetson's U. T. C. 13.==ITEM: Manager Shoaff has booked some of the best attractions. Prospects are for an excellent season.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Chattanooga opened the season Aug. 28 and gave satisfaction. Warm weather affected the attendance. The Missouri Girl 31. Lost in London 4.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Evelyn Gordon Dramatic co. opened for a week's engagement 29 to big business, presenting A Modern Heroine to a pleased audience. At Gay Coney Island 15.

JOLIET.—THEATRE (William H. Hulsizer, manager): Mathews and Bulger opened our regular season Aug. 26 in By the Sad Sea Waves; house large; play a hit. Ole Olson Aug. 29; good house.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Chattanooga Aug. 29 to a good audience; performance gave satisfaction; scenic effects fine. Lost in London 9.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Season opened Aug. 25 with Mathews and Bulger in By the Sad Sea Waves to good business. The Triple Alliance 6.

MATTOON.—THEATRE (Charles Hogue, manager): Mathews and Bulger in By the Sad Sea Waves Aug. 24 pleased a crowded house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Season opened 31 with Ole Olson; fair house and pleased audience. Chattanooga 5. Lost in London 7.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Ole Olson Aug. 27; fair house; audience pleased. A True Kentuckian 3. Lost in London 5.

INDIANA.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Season opened Aug. 27 with A Texas Steer; performance good. Receipts, $423. Largest opening night for several years. Chattanooga 31; excellent performance; fair house. Washburn's Minstrels 5. Lawson Opera co. 7. The Imperial Froliques 14. A Bunch of Keys 23. Chattanooga (return date) 30.

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): The Parkinson-Roth co. opened Aug. 29 for a week in The Two Americans to good business. The Colonel's Daughter 30; fair business. Lost in Greater New York 5. Held by the Enemy 8. Trilby 9.==PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): A Boy Wanted 29 to good business. Stetson's U. T. C. 6.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Graham Earle co. Aug. 22-27 in Counterfeit Money, Dixie Land, Sweet Genevieve, Wrecked, An Author's Masterpiece, and A Life Partner; crowded houses and excellent satisfaction.==ITEM: Graham Earle is not connected with the co., but it will bear his name.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Parkinson and Roth co. opened our season Aug. 22-27, presenting Two Americans, The Colonel's Daughters, Michael Strogoff, The Two Wanderers, Leah the Forsaken, and A Celebrated Case; co. not up to standard. Jules Walters 9.

KNIGHTSTOWN.—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): Season opened by Washburn's Minstrels Aug. 25 to crowded house; co. warmly applauded. A Boy Wanted 30. Stetson's U. T. C. 7. Parkinson Roth co. 12-18. Human Hearts 20.

EVANSVILLE.—GRAND (King Cobbs, manager): Cleveland and Wilson's Minstrels Aug. 27 to fair house; performance marred by the absence of several of the stars. Field's Minstrels 7.==PEOPLE'S (T. J. Groves, manager): Held by the Enemy 4.

MARION.—GRAND OPERA HOUSE (F. T. Kinneman, manager): Washburn's Minstrels 29. Human Hearts 31, Sept. 1. Side Tracked 3. Bailey-Melville co. 8. Carrie Lawson Opera co. 12-15. Other People's Money 15. The Commodore 17.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Side Tracked Aug. 29; fair house and performance. Held by the Enemy 30. Douglas Comedy co. 15. Other People's Money 16.

ANDERSON.—GRAND OPERA HOUSE (T. B. Dickson, manager): Season opened Aug. 30 with Washburn's Minstrels; good show and business. Human Hearts 2. Side Tracked 3. Tennessee Gardner 6.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Baldwin-Vale Stock co. opened a week's preliminary season Aug. 30 in Bulls and Bears to large business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager) will open its season 7 with Lorin J. Howard co. in Held by the Enemy. Prospects for the season are good.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Ole Olson Aug. 24; good business and performance. Lawson Opera co. 5.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction co.): Stetson's U. T. C. 9. Barlow Brothers' Minstrels 10.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Washburn's Minstrels 1. The Commodore 19. Davis U. T. C. 28.

IOWA.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Oliver Scott's Minstrels Aug. 25 opened our season here to good business and general satisfaction. Chattanooga 15. Ole Olson 20.==ITEMS: The Odeon has been thoroughly renovated and redecorated, and presents a very neat and attractive appearance.—Dick Lewis and Joe Ricks are recent additions to Oliver Scott's co.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): During the Summer vacation the Grand has received a thorough overhauling and painting, and everything is bright and new for the opening Aug. 30, when the Henderson Stock co. will present Held by the Enemy. Oliver Scott's Minstrels 2. Martell's Merry Makers 5-10.==ITEM: Manager Beall reports the best and strongest booking this house has had in some years.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Season opened with Scott's Minstrels Aug. 27 to S. R. O.; performance well received. Martell's Merry Makers opened for a week 29-3 to big business; good performance.

MUSCATINE.—STEIN'S OPERA HOUSE (J. F. Balley, manager): Chattanooga Aug. 27 opened our season to a large and well pleased audience. Jordan's Congress of Novelties 29-31. Wilbur Entertainment co. 10.

CRESCO.—CRESCO OPERA HOUSE (F. B. Lomas, manager): Warner Comedy co. will open season 5-10 (county fair week). Merrie Bell Comic Opera co. 17. Olga Lorraine Oct. 13.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Scott's Minstrels 24 opened our season. House packed; audience pleased. Chattanooga 30.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O Proctor, manager): Chase Lister co. Aug. 29-3. Side Tracked Oct. 1.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Chattanooga drew a good house and gave satisfaction Aug. 30.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Season opened Aug. 27 with At Gay Coney Island. The house has been so beautifully redecorated and altered that it is almost a new theatre, and with added and widened exits and numerous electric fans was absolutely cool and most comfortable in spite of the intense heat outside. The co. is a large one, with elegant wardrobe, and every member in the cast is a thorough artist. The house was packed in the two upper stories, and but few seats left below. The farce is uproariously funny and went with a whirl from beginning to end, many of the turns being encored until the performers were worn out. Mattie Lockette in her songs and dances deserved much praise, as did also the Lane Sisters in their strong specialties. The wonderful whistling and imitations of Alf. Holt and the rapid fire jokes of Smith and Campbell were unusually good turns, while the chorus and background work of Tony Hart, Jr., Mark Hart, Basil Booth, Nettie DeCoursey, Clarence King, Theodore Romain, Mark Lewis, Harold Montrose, Toma Hanlon, Jessie Ralph, Gladys Dare, Kittie Raymond, and Maud Mayo, were an extra show in themselves. The entire scenery is carried by the co. and deserves mention. The Paiges 29-3. Rhea Repertoire co. 4-10.==GARFIELD PARK (John Marshall, director): Local amateur productions 22-27 to large patronage. THOMAS R. HYATT.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Jones Brothers' Players opened 29 in A Southern Rose to S. R. O.; good performance. The Paiges 19-24.==ITEM: We have two fairs here this week. The Maretta Sisters are at the Kite Track, and Johnnie Bryant's Comedy co is at the old fair grounds. Everyone is doing good business.

OBERLIN.—OPERA HOUSE (C. J. Borin, manager): Coy and Armond's Entertainers in vaudeville Aug. 27. Madison Square co. 5-10.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Sharpley Dramatic co. 4-10.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE: (J. M. Robertson, manager): Al. G. Fields' Minstrels 12 will open our season.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Al. G. Field's Minstrels open the season 8.

PARIS.—GRAND OPERA HOUSE (Parks and Ritchie, managers): Warscope 5, 6. Elk's Minstrels (local) 29.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Season will open 16 with Cleveland and Wilson's Minstrels. Down in Dixie 19. U. T. C. 20. Knobs o' Tennessee 30.==ITEM: Manager Milligan, who has been traveling through the North and East for the past few months, reports having booked some of the best attractions coming South this season.

MAINE.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Hiatt-Hall's Metropolitan Stock co. opened Aug. 29 for a week. Plays presented first half: The Temptation of Money, After the War, and The Young American; business and performances fair. Peck's Bad Boy 6. The Sunshine of Paradise Alley 12. The Dazzler 16.==ITEM: P. H. Wood, of the Wilbur Opera co., is visiting his home here.—Master Danny Coffey, of this city, has joined the Hiatt Hall co.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): Dora Aug. 29-3 to excellent business. Conn the Shaughraun 5-10.==ITEMS: Gorman's Merrymakers are an excellent drawing card at Riverton Park 29-3.—Walter Thomas, of the Gem Stock co., left for New York 28 to commence rehearsals with Secret Service.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Nancy Hanks opened for three nights Aug. 29 to fair business; co. and performance good. Boston Ideal Stock co. 19-24.==THE NONOMBEGA (F. C. Additon, proprietor): Joseph Greene co. 19-24.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Jere McAuliffe Comedy co. (return date) Aug. 26, 27 in The Man-o'-War's Man and Snares of New York to good houses. Burrill Comedy co. 19-24.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): The Sunshine of Paradise Alley to good business Aug. 31. Hiatt-Hall's Metropolitan Stock co. 5-10.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): House opened for the regular season Aug. 24 with The Nancy Hanks, which pleased a small audience. The Sunshine of Paradise Alley 7.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): James O'Neill 5-7. The Dazzler 8-10. Hiatt-Hall co. 12-17.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The Nancy Hanks will open our season 3. Under the Red Robe 5.

PEAK'S ISLAND.—THE GEM (Byron Douglas, manager): Parson Jim Aug. 29-3 to big houses.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mollinger Brothers, managers): Hogan's Alley Aug. 31. The Gormans 9. A Bunch of Keys 13. McNulty's Visit 24.

FREDERICK.—CITY OPERA HOUSE (E. T. Rhodes, manager): Season will open with A Bunch of Keys 12. Field's and Hanson's Minstrels 14. A Cruise of the Polar Star (local) 15-17. McNulty's Visit 22.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): This theatre opened Aug. 27 with William H. West's Minstrels. They give a very good entertainment. The singers include R. J. Jose and H. W. Gillman, while Ezra Kendall, Carroll Johnson, Tom Lewis, the Freeze Brothers, and Charles M. Ernst furnish the fun. Business good. A Hired Girl 2. Two Little Vagrants 5, 6. Under the Red Robe 7. The Electrician 9, 10.==MUSIC HALL (W. H. Eaody, manager): Peck's Bad Boy 1-3. Flanigan's Ball 5-7. Dave Marion's Burlesquers 8-10.==LAKEVIEW THEATRE: The Amberg Opera co. in The Pirates of Penzance and The Mikado Aug. 29-3. The attendance is excellent. Julia Gifford and Pearl Nightser, as well as T. J. Johnson and Frank Walters, are receiving merited praise.==ITEMS: No changes have been made to the Opera House this season, nor were any needed, yet aside from the general cleaning up the managers have attended with care to minor improvements. Mr. Fay's private office has been entirely redecorated and will compare favorably with any other in New England. The bookings for the year as usual include the best obtainable attractions on the road. Manager Fay looks for a prosperous season.—The Andrews Opera co. will close its Lakeview engagement 8. At present the co. is busy reorganizing and rehearsing for its coming season. Myrta French will again be prima donna.—Gorman's Boston Specialty co. is the attraction at Glen Forest Aug. 29-3.—A Worcester firm, Flynn and Kirby, has secured a license for the long-closed Bijou Theatre. It is hoped they are pecuniarily "well heeled."—There are at present sixty-seven Lowell musicians connected with the trades and labor council.—The Nickelodeon is manfully struggling with the Cuban weather. ORMSBY A. COURT.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Oliver Byron's Great Gotham Stock co. opened a week's engagement Aug. 29 to fair results, but the hot weather caused a drop. Mr. Byron is appearing with the co., as he does not go out with his own co. until Nov. 14, closing the middle of February. The plays the stock co. are presenting are Ups and Downs of Life, The Plunger, The Soggarth, East Lynne, The Inside Track, and Across the Continent. The Maine Avenged 5. My Friend from India 6, 7. Under the Red Robe 9. James O'Neill 10. Thomas E. Shea 12-17. Waite's Opera co. 19-24.==LYCEUM THEATRE (John Drew-son, manager): A Guilty Mother opened the season 29-31 to fair business. The play pleased the audience and is presented by a fair co. The Burglar 1-3. The Factory Waif 5-7.

LYNN.—THEATRE (Dodge and Harrison, manager): A Hired Girl 3. The Nancy Hanks 5. West's Minstrels 10.==ITEMS: During the hot weather the Lynn Theatre has been thoroughly renovated and presents an entirely new appearance. The decorations are of a brighter hue, the prevailing colors being ivory, white and gold. New carpets, orchestra chairs and brass work railing have been put in. The dressing-rooms have been sheathed, carpeted, heated and lighted. The drop curtain and scenery are entirely new, together with the properties and stage furniture. Dodge and Harrison do their own bill posting and have one of the best plants in New England.—Manager Harrison, of Waite's Comic Opera co., is resting at his home in this city.

SALEM.—MECHANIC HALL (Andrews, Johnson and Moulton, managers): The management anticipates a very prosperous season, having secured some of the best attractions possible to obtain. House will open with West's Minstrels 5. Maud Hillman co. 12-17. James O'Neill 19. The Sunshine of Paradise Alley 21.==ITEMS: Joseph B. Brady will travel in advance of the Bennett and Moulton Opera co.—Mrs. Mary Anderson Buckminster has joined the Bowdoin Stock co.—Dora Goldthwaite has been visiting friends in this city.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Brothers Byrne presented Going to the Races Aug. 29. The comedy is very lively in spots, the fire scene being particularly lively, and ought to prove as popular as 8 Bells, My Friend from India 5. Rogers Brothers 7. Roland Reed 13. The Ballet Girl 14, 15. The Bostonians 17.==NELSON THEATRE (P. F. Shea and Co., managers): Waite's Stock co. played to good business 29-3. Vaudeville week 5.

WORCESTER.—THEATRE (James F. Rock, manager): Going to the Races 8-10.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Finnegan's Ball Aug. 29-3 was largely attended, but performance was not of the best. A Guilty Mother 5-10.==ITEM: Manager Wilton tendered the freedom of Lothrop's to all returned volunteers at all the matinees during the Finnegan's Ball engagement. Nearly all took advantage of his kindness.

MARLBORO.—THEATRE (F. W. Riley, manager): A Hired Girl to topheavy house Aug. 25; unsatisfactory performance. Edith Murrilla and Gus Pixley were redeeming features. Maud Hillman co. Sept. 5-10.==ITEMS: Manager Riley and family are enjoying an outing at Boone's Pond.—Dan Sullivan, Marlboro's gifted baritone, has rejoined the Corse Payton co. and is meeting with his usual success.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Waite's Opera co. opened its season here in Fra Diavolo to large and satisfied audience Aug. 29. Joseph W. Smith, Claude Amsden, and Marie Laurens, all favorites here, were well received. Waite's Stock co. 5-10. W. H. West's Minstrels 12. James O'Neill 13. Rose Hill co. 15. The Nancy Hanks 17.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Everything indicates a dull season in the dramatic line. Manager Morgan reports that he has nothing booked except the Shea Comedy co. 12-17, which will no doubt do a good business, as Mr. Shea is popular here.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): William H. West's Minstrel co. Aug. 24 opened the season with an excellent performance to a small house. Shore Acres 8. Under the Red Robe 12. El Capitan 15.

GARDNER.—OPERA HOUSE (F. B. Edgel, manager): Season will open 5-10 with the Frankie Carpenter co. in Conn the Shaughraun, Miss Harum Scarum, Dora, Pawn Ticket 210, Struck Gas, New York Day by Day, and An American Princess.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The eighteenth regular season opened Aug. 26, 27 with A Hired Girl; fair performances to good business. West's Minstrels 5. Two Little Vagrants 9-10.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Guy Brothers' Minstrels Aug. 29; unsatisfactory performance; slim attendance. Shore Acres 7. Boston Ideal co. 8-10.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): J. C. Lewis in Si Plunkard to a large and appreciative audience Aug. 26.==ITEM: Arthur McCormick and John B. Weeks, who have been playing principal roles with Otis Skinner for the past three years, are about to start on the road with a new production of their own entitled Kindred Hearts. It is an elaborate production of the Colonial romantic order, and is being booked by Joseph Buckley. C. D. Curran will be business-manager, and the greatest success is looked for by the friends of Mr. Weeks and Mr. McCormick.

GRAND RAPIDS.—GRAND (O. Stair, manager): Uncle Josh Spruceby did a fairly good business Aug. 25-27. The play is of a rural character and likewise the actors. Captain Herne, U. S. A., opened to satisfactory business 28 and will finish its engagement 31. It is presented by an adequate co. The Last Stroke 1-3.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Bryan's Comedians 5-7. Crary and Gideon co. 13. Si Plunkard 20. The Pulse of New York (return engagement) 21-23.==CALEDONIA PARK CASINO (I. D. H. Ralph, manager): Dark.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Ward and Vokes in The Governors Aug. 24 pleased a large house. Si Plunkard 5.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Crary-Gideon co. in Remember the Maine Aug. 2-3.

LUDINGTON.—OPERA HOUSE (C. N. Grant, manager): The Pirates (return) to S. R. O. Aug. 30; good entertainment. Si Plunkard 5.

NILES.—OPERA HOUSE (S. Gunsaul, manager): She 12.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. H.

Hardy, manager): Mackay Opera co. in Said Pasha 3.; Chattanooga 9.

MINNESOTA.

FARIBAULT.—Opera House (C. F. White, manager): Murray and Mack Aug. 27 in Finnegan's Ball to large and well-pleased house. South Before the War 1. Jack Pott's Comedy co 3. Ole Olson 12. Chattanooga 24.==ITEM: H. H. Fisher, recently of the Chase-Lister co., will manage this season the Jack Pott's Comedy co. All members of the co. are here week 29 for rehearsals, and will open their season at this house 3 in The Prince of Liars.

GWATONNA.—Metropolitan Opera House (H. H. Herrick, manager): Murray and Mack presented Finnegan's Ball Aug. 26 to fair house; excellent performance. Ole Olson 10. The Gay Matinee Girl 29. Chattanooga 24. Stowe's U. T. C. Oct. 11.==AUDITORIUM (Hoffler and Smersh, managers): Season will open 5-10 with Jack Pott's Comedy co. A Pure Kentuckian 26.

CROOKSTON.—Grand Opera House (Kirsch and Montague, managers): The Heart of Chicago Aug. 25; large house pleased. Under the Dome 1. The Air Ship 3. South Before the War 15.

ALBERT LEA.—Opera House (J. A. Fuller, manager): John Watson Clarinet co 8. Lost in London 13. Chattanooga 29. The Gay Matinee Girl 22. A True Kentuckian 24.

WINONA.—Opera House (M. D. Field, manager): 'Way Down South to a good house Aug. 23. Under the Dome 25 pleased a large audience; scenery excellent.

DULUTH.—Lyceum (E. Z. Williams, manager): Wilbur Opera co. closed a successful engagement of twenty performances Aug. 27, packed houses being the rule.

ST. CLOUD.—Davidson Opera House (E. T. Davidson, manager): Under the Dome to a small house Aug 29; audience pleased. South Before the War 2.

MANKATO.—Theatre (Charles P. Hoeffler, manager): Murray and Mack in Finnigan's Ball Aug. 25 to big business. The co. opened their season here.

MISSISSIPPI.

McCOMB CITY.—New Opera House (W. R. Caston, manager): Will open the season 23, 24 with the Jules Gran Opera co.==ITEM: This house has been rebuilt during the Summer and now is first-class in every particular, with a large and finely equipped stage and convenient and nicely furnished dressing-rooms, modern opera chairs and electric lights. Manager Caston has a fine line of bookings and he anticipates a most successful season.

MONTANA.

BILLINGS.—Opera House (A. L. Babcock, manager): A Milk White Flag Aug. 27 to a good house and delighted audience. Gorton's Minstrels 29 to a large and pleased audience. The Heart of Chicago 1. Under the Dome 7.

NEBRASKA.

WYMORE.—Linsey Opera House (P. F. Thiessen, manager): Sutton's co. 24, 25 to fair business; performances good.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): The opening attraction, A Hired Girl, drew a good house Aug. 29. Maud Hillman co. began a five days' engagement 30 to good business. Wm. H. West's Minstrels 6.==ITEM: Eatman's Orchestra, George H. Muller director, will furnish the music at this house this season, replacing the Music Hall Orchestra, the house orchestra for the past ten years. Eastman's is a first-class musical organization, nearly every member being a soloist, and Manager Ayers is to be commended for making a change that will be greatly appreciated by both performers and patrons. Director Muller is well known to professionals.

MANCHESTER.—Opera House (E. W. Harrington, manager): West's Minstrels opened the season at this house Aug. 26, giving a good performance to a large audience. A Hired Girl 31. The Electrician 5, 6.==PARK THEATRE (J. Ed. Hurst, manager): Lee, hypnotist, opened Aug 29 for a week to good business; as usual, he pleased. All Aboard will open the season at this house 8-10.

CLAREMONT.—Opera House (Harry Eaton, manager): Western N. H. Musical Association Festival Aug 22-26 with Jules Jordan, conductor; Eleanore Meredith, Mrs. Howes, J. H. McKinley and J. C. Martin, soloists; the Boston Instrumental Club, C. L. Streeter, pianist, and F. C. F. Cramer, organist; entertainment satisfactory; business excellent. Guy Brothers' Minstrels 6.

DOVER.—City Opera House (George H. Demeritt, manager): Season opened Aug. 30 with A Hired Girl, and, although the night was very warm, a large audience enjoyed the performance.==ITEM: John Caverly, formerly of this city, but now manager of the Plymouth, Mass., Opera House, was here 30 visiting friends.

CONCORD.—White's Opera House (B. C. White, manager): The Nancy Hanks 8. The Sunshine of Paradise Alley 20. On Land and Sea 29.

NEW JERSEY.

NEWARK.—Theatre (Lee Ottolengui, manager): Sam Bernard in The Marquis of Michigan Aug. 29-3. The play is full of comical situations which give the star unlimited opportunities. Supporting co. good. Most of the patrons of this house are still out of town, but the opening was witnessed by a good sized audience. The Telephone Girl 5-10. Rogers Brothers 12-17.==JACOBS' THEATRE (M. J. Jacobs, manager): Cole and Johnson in A Trip to Coontown 5-10.==COLUMBIA THEATRE (George W. Jacobs, manager): The stock co. will open its season 5 in Jim the Penman.==ITEMS: Sam Bernard was presented with a floral horseshoe 29.—When the Columbia Theatre is opened its former patrons will not know the place. A new steel ceiling, new carpets, new chairs, and a new arrangement of the seats have entirely altered the appearance of the house. A handsome drop curtain has been painted. Popular prices will prevail. A feature will be a large room presided over by a matron, where children can be left during the performance. Manager Jacobs has purchased a stock of toys, which he expects will delight the youngsters.—John Pearsall, treasurer of the Newark, and his bride have taken up their abode in this city.—Three of the sailors who were with Hobson on the *Merrimac* visited Newark 31. In the evening they were the guests of Manager Ottolengui.—The executive staff of the Newark Theatre follows: Lee Ottolengui, manager; John T. Pearsall, treasurer; George W. Robbins, assistant treasurer; A. Bois, advertising agent; John Hitt, door-tender. C. Z. KENT.

TRENTON.—Taylor Opera House (A. H. Simonds, manager): Corse Payton closed his two weeks' engagement Aug 27 with an actual attendance of over 4,000 people. El Capitan was the attraction 29. The co. gave an excellent interpretation of the opera. The chorus was especially strong. Chauncey Olcott opened his season here 31 in Sweet Inniscarra to a very large audience. The co. is excellent and gave much satisfaction. Waite's Comedy co 5-10. At Piney Ridge 12. Arthur Deming's Minstrels 13, 14. Hogan's Alley 17. The Evil Eye 19.

ELIZABETH.—Star Theatre (Colonel W. M. Morton, manager): Cole and Johnson in A Trip to Coontown to a fair house Aug 31; performance good. Chauncey Olcott 1. A Bunch of Keys 7. Clifford and Huth 9. A Jolly Irishman 12. Sullivan's Troubadours 19-24.==LYCEUM THEATRE (W. M. Drake, manager): At Piney Ridge 14. Hogan's Alley 15. A Parlor Match 17. 1492 19. Rogers Brothers 20. May Irwin 22.

PATERSON.—Opera House (John J. Goetchius, manager): Deming's Minstrels Aug. 29-31 to fair attendance; co. good. The Evil Eye 1-3. Katherine Rober co. 5-7.==EDEN THEATRE (H. E. Toovey, manager): The Factory Waif 29-3 to fair attendance; co. capable. Dan McCarthy 5-10.

ASBURY PARK.—Park Opera House (W. H. Morris, manager): A Trip to Coontown Aug. 29; house packed; co. excellent. Rice and Barton's co. 3. Rice's Comedians 5-10. Deming's Minstrels 12. Stetson's U. T. C. 13. Next Door 17. The Hearthstone 23.

RED BANK.—Opera House (C. E. Nieman, manager): Ott Brothers in All Aboard Aug. 25 to a fair house; performance pleasing. City Sports 27 to a topheavy house; good performance. The Gormans 2. A High Born Lady 8. Stetson's U. T. C. 10.

HOBOKEN.—Lyric Theatre (H. P. Soulier, manager): Arthur Deming's Minstrels Aug. 26-28 to fair business; co. satisfactory. Gettysburg 29-31 to small business, no doubt due to extremely hot weather; fair co. A Sure Cure 1-4. Rough Riders 5-7.

BOONTON.—Harris Lyceum (Harris Brothers, managers): A Factory Waif Aug. 27; good co; performance first class. A Jolly Irishman 13. Stetson's U. T. C. 16.

NEWTON.—Opera House (C. K. Foster, manager): Season opened 1 with The Gormans in Mr. Beans from Boston; large audience in spite of hot weather; performance satisfactory.

ORANGE.—Music Hall (George P. Kingsley, manager): Arthur Denning's Minstrels 3.==COLUMBIA THEATRE (John T. Platt, manager): A Bunch of Keys 15.

NEW YORK.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Augustus Thomas' new play, The Meddler, had its first productions Aug. 29-31 before fine audiences. Stuart Robson and his excellent co., which included Marie Burroughs, Mrs. Robson, Gertrude Perry, Maude Granger, Theodore Hamilton, John E. Kellerd, Harold Russell, George Pauncefort, S. S. Whitbeck, J. Goodman Brave, Jr., and Walter Deming, skillfully interpreted the lines and were sustained by elaborate stage accessories. However, the play failed to score a success. There are several bright scenes throughout the play, but they are partially buried beneath a mass of dialogue which could be eliminated to the betterment of the whole. Sowing the Wind 1-3. Black Patti's Troubadours before a fine audience 4. A Stranger in New York 5, 6.==ACADEMY OF MUSIC (Louis C. Cook, manager): A Hired Girl was the opening attraction 1-3, and the house was filled at each performance. The co., headed by Thomas J. Ryan, was meritorious. Gettysburg 5-7. Humanity 8-10.==ITEMS: McSorley's Twins has been rehearsing at the Cook during the past week. Bobby Gaylor heads the organization.—Manager Cook, of the Academy, surprised the patrons of his house with the many improvements. The addition of a large bicycle and smoking apartment is greatly appreciated. The handsome finishing of the lobby was praised on all sides. Herbert Howard's genial smile greets all comers at the box-office at the Academy. He is also making a record as press agent for the house.

ALBANY.—Leland Opera House (Fred F. Proctor, proprietor and manager; J. Austin Fynes, general manager): The Leland Stock co. began the last week of its engagement 29 by presenting A Woman's Won't and Home. In the first appeared Addison Pitt, Gustave Frankel, Malcolm Bradley, Miss Louise Wakelee, Miss Maddern, and Mrs. Frankel. In the second, John Fowler, Gustave Frankel, Addison Pitt, Lillian Daley, Helen McGregor, Louise Wakelee, and E. L. Walton. The attendance was quite large. Beginning 5, the regular season of continuous vaudeville will open. The opening bill will be headed by Rose Coghlan.==NEW ALBANY THEATRE (C. H. Smith, manager): Sullivan's Troubadours opened a week's engagement 29 to good business, and the performance is up to date in every respect. The programme includes a comedy, A Kiss in the Dark; Joe Hardman, monologist; Flora, transformation dancer; James C. Whitely, boy singer; Nelson and Milledge, and the Gloss, musical artists. Byron's Gotham Stock co. 5.==ITEM: The sale of seats for the opening night, 12, of the Empire Theatre opened 31 and there was a rush. The attraction will be Maude Adams in The Little Minister.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): Daniel Sully in his new play, Uncle Bob, Aug. 27, had a large and appreciative audience. It is a pleasing comedy-drama, well presented by a strong co. Shore Acres 30 to S. R. O. Harrison J. Wolfe in The Lost Paradise 3. Lewis Morrison 5. The Widow Goldstein 8. Keller 10. Alma Chester co. 12-17.==TOWN HALL (J. H. Hathorn, manager): A Contented Woman, with Belle Archer in the title-role, 26, was greeted by a large audience. Black Patti's Troubadours 27 gave a first-class entertainment to a well-pleased house. Shubert Stock co. 6.==ITEM: Supervisor F. H. Hathorn has leased for one year the theatrical and entertainment privilege of the Town Hall to Walter B. Henry, of Saratoga, and Woodward and Voyer, of Albany. The new firm will take possession 1. They have changed the name of the Auditorium to the Broadway Theatre. Their first offering will be Shubert Stock co 6.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Season opened with Belle Archer in A Contented Woman Aug. 27. The house was packed. Miss Archer appeared to good advantage. The performance gave general satisfaction. The Real Widow Brown 3. The Lost Paradise 5. Susie Kirwin's Opera co. 12-17.==ITEMS: The coming season promises to be the best in the history of the Van Curler. The shops and factories are running full time and the city is in a prosperous condition. Manager Benedict has booked nearly all the first-class attractions on the road, and he will undoubtedly be well paid for his efforts to please his patrons. The Opera House has been thoroughly renovated and cleaned during the Summer and presents a neat appearance. Charley McDonald, the genial treasurer, will remain another season, and Ben Behne, who has been connected with the house since its opening, will have charge of the door.—Louise Trnax is visiting her parents in this city.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): The Spooners closed week's engagement 27. The business for the week was phenomenal, the co. breaking the records of all previous popular priced cos. playing here. Receipts for week, $1,478. Plays presented latter half of week: A Fair Rebel, Dr. Jekyll and Mr. Hyde, and A Woman's Devotion. The co. is excellent throughout, and the specialties introduced between the acts are new and taking. Darkest Russia 13. Pudd'nhead Wilson 20.==ITEM: The local lodge of Elks will hold their annual clambake at Glenwood, a suburban resort, Oct. 1. The Jamestown, N. Y., lodge will participate in the festivities.

SYRACUSE.—Wieting Opera House (M. Reis, lessee; J. L. Kerr, manager): Maude Adams will be the initial attraction 7, 8.==GRAND OPERA HOUSE (A. A. Groff, manager): Season began 29 with A Hired Girl, which packed the house, and business continued good 30, 31; performance fair. Black Patti's Troubadours 1-3. Eddie Girard in Natural Gas 5-7. The Lost Paradise 8-10.==BASTABLE THEATRE (S. S. Shubert, manager): The Schubert Stock co. will open its season 5-10 in The Ironmaster.==ITEMS: Harry J. Ridings has been engaged as business-manager for Clifford and Huth in A High Born Lady.—The Glockers do a marvelously well executed baton exercise with A Hired Girl.

JOHNSTOWN.—Grand Opera House (A. L. Covell, manager):==ITEM: A. L. Covell, for several years manager of the Kasson Opera House, Gloversville, N. Y., assumed the management of the Grand Opera House, this city, Aug. 1, and will hereafter run both houses. During the past Summer the Grand has been thoroughly renovated and placed in first-class condition, and under Mr. Covell's able management the patrons of the house are assured of meritorious attractions the coming season. The season will open 5-10 with the Spears Comedy co. Lillian Kennedy co. 13. The Egyptian of Pompeii 17.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): Daniel R. Ryan and his capable co. opened their season here Aug. 29 to S. R. O. with the following repertoire: The Editor, The Three Guardsmen, The Fatal Wedding, Wife for Wife, Jim the Penman, and Uncle Sam in Cuba. Pickert's Comedians 7. Katharine Rober co. 10. The Egyptian of Pompeii 16.==ITEMS: Manager E. A. Conyne, of the Cronkhite, Little Falls, was in town 31.

PORT JERVIS.—Grand Opera House (William A. Kadel, manager): Deming's Minstrels 13 to fair business; excellent performance. Elmer E. Vance Comedy co. opened their season here 15, playing The Limited Mail to good house. Friend Tom 16; The Merry Little Circus Girl 17; performances satisfactory. The Real Widow Brown opened its season here 29 to good business; performance satisfactory. The Jolly Irishman 2.

GLENS FALLS.—Opera House (F. E. Pruyn, manager): The Kennedy Players opened for a week Aug. 23 to good houses; audiences pleased. Plays presented: Pawn Ticket 210, The Hand of Fate, The Two Thieves, The Midnight Express, The Ticket of Leave Man, and The Way of the World. Alma Chester co. 5-10 in Herminie, The Sleepwalker, At Fort Bliss, The Pavements of Paris, Denise, The Cuban Patriot, and The Hidden Hand.

UTICA.—Opera House (Samuel S. Shubert, manager): A Day and a Night Aug. 25 before a large and well pleased audience. Otis Harlan sang some clever songs which took well, and the singing of Louise Gunning fairly caught the house. Sowing the Wind 30. Black Patti's Troubadours 9-10.

OWEGO.—Wilson Opera House (J. H. Beaumont, manager): Back on the Farm will open the season at this house 14.==ITEM: Mr. and Mrs. F. N. Gillson left 1 for Flemington, N. J., to join Davison's vaudeville co.

TICONDEROGA.—Union Opera House (F. T. Locke, manager): San Francisco Minstrels Aug. 28; large audience; satisfactory performance. The Widow Goldstein 6. A Bachelor's Honeymoon 17. McSorley's Twins 24. Andrews Opera co. 28.

PEEKSKILL.—Depew Opera House (F. S. Cunningham, manager): A Contented Woman opened its season here to good business Aug 27; co. excellent; especially pleasing was Belle Archer. The Gormans in Mr. Beans from Boston to fair business 29. Dewey's Reception in McFadden's Alley 5.

ONEIDA.—Munroe Opera House (Smith and Preston, managers): Season will open 29 with Katherine Rober in Surrender.==ITEM: The house has undergone many improvements during the Summer in the way of new scenery and a new raised floor.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Sam Bernard in The Marquis of Michigan 26 delighted a fair-sized audience. Brothers Byrne will open the regular season at this house 1 in Going to the Races.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): A Jolly Irishman 1 to a small but appreciative audience. The Hazel Wood co. 5-10 in continuous performances.

CORTLAND.—Opera House (Wallace and Gilmore, managers): Frederick H. Wilson co. closed a week 27 to good business. Devil's Auction 2. The Flint's 5-10. Faust 14.

ROME.—Washington Street Opera House (Graves and Roth, managers): Bobby Gaylor 2.==ITEM: Frank Chapin left 19 for Chicago to join The Heart of Chicago as master machinist.

JAMESTOWN.—Samuels' Opera House (M. Reis, manager): Season will begin 2 with Belle Archer in A Contented Woman. Pudd'nhead Wilson 10.==ITEM: S. S. Vail is the local manager for Mr. Reis.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Frederick H. Wilson's co. in Paradise Regained opened a week's engagement 29 to large audience. Black Patti's Troubadours 7.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): Devil's Auction will open our season 9.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): The Real Widow Brown Aug. 30; good performance; fair house. The Country Merchant 7.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Sowing the Wind 1. Twelve Temptations 5. A Stranger in New York 7. Kellar 16.

KINGSTON.—Opera House (C. V. Du Bois, manager): A large audience saw Dan Sully in Uncle Bob Aug. 26; performance excellent.

PORT EDWARD.—Bradley Opera House (M. H. Bradley, manager): Pickert's Comedians 2. The Widow Goldstein 5.

NORWICH.—Clark Opera House (L. B. Bassett, manager): The Real Widow Brown 1. Pickert's Comedians 16.

HUDSON.—Opera House: Spears Comedy co. commenced a week Aug. 29.

NEWBURGH.—Academy of Music (F. M. Taylor, manager): Andrew Mack 2. Roger Brothers 10.

NORTH CAROLINA.

CHARLOTTE.—Opera House (Nat Gray, manager): Al. G. Field's Minstrels Aug 27; S. R. O.; best minstrel performance ever seen here.==ITEM: Just before the close of Mr. Field's performance he was called before the curtain and presented with a magnificent floral emblem from the local lodge of Elks, Charlotte, No 392. Afterward the Elks entertained Mr. Field and his co. at the Manufacturers' Club.—District-Deputy B. S. Davis expects to institute a lodge of Elks at Rocky Mount at an early date.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): A Milk White Flag opened the season Aug. 22 to a large and pleased audience. Receipts, $501. Dainty Mary Marble made a big hit as the orphan. The Heart of Chicago 30. Under the Dome 6. The Air Ship 13. South Before the War 20. By the Sad Sea Waves 22.==ITEM: Manager Walker has returned from New York with the appearance of having lived well, and also the satisfaction of having made good bookings for his Bread Basket Circuit in the Red River Valley. ALSON BRUBAKER.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): Season opened with A Milk White Flag Aug. 25 to a large and pleased audience. The entire cast is good, the scenery attractive and the specialties first-class. The songs of Mary Marble and the dancing of Maurice Cook and the Grayson Sisters were well received. The Heart of Chicago 29. Under the Dome 5. The Air Ship 12. South Before the War 14. By the Sad Sea Waves 21.

JAMESTOWN.—Opera House (G. P. Wells, manager): The Heart of Chicago Aug. 31. Chattanooga 7.

OHIO.

URBANA.—Market Square Theatre (H. H. Williams, manager): House dark week of 27. Dorothy Lewis in Alone in Greater New York 7.==ITEMS: Actign Manager A. L. Wilkins has booked the best list of attractions for the coming season that has ever graced our theatre.—C. B. Hollday has joined the Afro-American Specialty co. to do advance work.—Will Wicks, of Piqua, O., is spending a few days here. He traveled all over the world as a juvenile clown and has now retired from the tented field on account of losing his eyesight in a chemical explosion. W. H. MCGOWN.

TOLEDO.—Valentine Theatre (L. M. Reda, manager; Otto Klives, business-manager): Primrose and Dockstader gave us a bright, clean and for the most part, original minstrel show Aug. 27. The first part was exceptionally fine and was done in black face. In part second Primrose's watermelon song, Dockstader's monologue and the wonderful acrobatic work of the Deonzo Brothers were the most appreciated. Good house.==HURT'S THEATRE (Frank Hurt, manager): The Howard co. gave five performances of Held by the Enemy 25-27 to good business. Finnegan's 400 to good houses 28-31. The comedians are funny and the skit is full of good specialties. Bonita Loring, Reed and Halvers, and Fields and Loring were good and pleased immensely with their singing and dancing. Charles Berry's tramp was very funny. Manager Hurt announces that 10 per cent of the Sunday Night's receipts will be given to the Red Cross.==PEOPLE'S THEATRE (C. F. Stevens, manager): The Turner Stock co. gave The Black Flag 28-3 in a very satisfactory manner. Jack Drumeter takes the leading part in a masterly manner. Miss Bickey made the character of Ned a very pathetic one. William Cullington as Lazarus created much merriment. The rest of the co. are well cast. Fair audiences.

ASHTABULA.—Smith's Opera House (James L. Smith, manager): A Boy Wanted Aug. 18 to good house, considering extreme heat. The Romany Rye 3.==AUDITORIUM (M. H. Haskell, manager): Dark.==ITEMS: Smith's Opera House has been equipped during the Summer with electric lights and steam heat will shortly be put in. The Romany Rye co. has been rehearsing here for the past ten days.—Manager Haskell, of the Auditorium, has made some very extensive improvements to his stage. The size is now 50 x 60 with openings 25 x 34. The roof has been raised and the gridiron carried up 52 feet above the stage. Seven new dressing-rooms have been added, equipped with wash stands, gas and electricity. The balconies have been extended, increasing the capacity of the house 300.

CANTON.—The Grand (M. C. Barber, manager): Owing to the Elks' Midsummer Carnival and Street Fair, Manager Barber has refused to book any attractions until after 10, the closing date. His opening attraction probably will be Himmelein's Ideals for Fair week, Sept. 26-Oct. 1, although he may put in one or two good attractions before that time.==ITEM: The Elks' Midsummer Carnival will be the greatest thing of its kind ever attempted by any Ohio city. Preparations are well under way and everything will be in shape for the opening 5.

LIMA.—Faurot Opera House (H. G. Hyde, manager): Baldwin Melville co. closed a most successful week's engagement Aug. 27. Plays presented: Bulls and Bears, The Devil's Net, Hazel Kirke, Over the Sea, The Runaway Wife, and The Two Orphans. Chattanooga 2. Uncle Josh Spruceby 5 and Ward and Vokes 15.==ITEMS: Mrs. Walter S. Baldwin, professionally known as Pearl Melville, left 28 for Denver, Colo., for the benefit of her health. Her sister, Mrs. Sam Young, accompanied her as far as Omaha.

PORTSMOUTH.—Grand Opera House (Ralph Johnson, manager): Season opened Aug. 17 with Hi Henry's Minstrels to the capacity; co. excellent. Darkest America 3. Hogan's Alley 5.==ITEMS: Manager Johnson has returned from New York, where he succeeded in booking many good attractions.—Lyda Dexter is in New York. She will go out with The Evil Eye.

MARTINS FERRY.—New Opera House (Will A. Miller, manager): The Tornado 1. Little's World 2. The Fast Mail 3.==ITEM: Owing to the illness of the manager of A Booming Town, this production was canceled and The Tornado substituted.—The improvements are now completed and the house is ready for a good season.

GREENVILLE.—Grand Opera House (Sherman and Dorman, managers): Huntley-Jackson co. Aug. 22-27 in The World, The Fast Mail, The Tornado, The Three Hats, and The Convict to big business. Alone in Greater New York 31.==ITEM: The Whitney Brothers returned from their Eastern trip Aug. 29.

PIQUA.—Opera House (C. C. Sank, manager): Darkest America opened the house for the season Aug. 26; business and performance good. Hi Henry's Minstrels 31 packed the house; performance excellent. Alone in Greater New York 6. The Gibneys 19-24.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): Side Tracked opened the season Aug. 23 to only fair audience, owing to hot weather; performance good. Darkest America 5. Hogan's Alley 6.

HAMILTON.—Globe Theatre (Thomas A. Smith, manager): Season will open 2 with Hi Henry's Minstrels. Manager Smith announces that he has booked the finest attractions ever seen in this city.

CIRCLEVILLE.—Grand Opera House (W. S. Cutter, manager): Season opened Aug. 23 with Hi Henry's Minstrels; pleasing performance. Darkest America 1.==ITEM: Himmelein's Ideals have been rehearsing at the Grand for the past two weeks.

GALION.—Manager Opera House (Waldman and Rettig, managers): Tommy Shearer co. Aug. 24-27 in Dangers of a Great City and Only a Farmer's Daughter to fair business; co. strong.==CITY OPERA HOUSE (S. E. Riblet, manager): Dark.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): Primrose and Dockstader's Minstrels Aug. 26 opened the season to a big audience; show gave satisfaction. Belle Archer 8. The Pulse of Greater New York 10.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Season opened with Darkest America to fair house; general satisfaction. Finnegan's 400 2.

XENIA.—City Opera House (C. L. McClellan, manager): Season opened Aug. 27 with Darkest America to good business; performance pleasing. Stetson's U. T. C. 2.

POMEROY.—Opera House (J. M. Kaufman, manager): Byron W. King Aug. 23 to crowded house; well pleased audience. May Donnally Kein, dramatic reader, 25 to good house; audience delighted.

CHILLICOTHE.—Masonic Opera House (E. S. Robinson, manager): Hi Henry's Minstrels Aug. 23 to S. R. O.; performance excellent. The Fast Mail 1. Darkest America 2. Himmelein's Ideals 5-10.

TROY.—Opera House (Edwin G. Gates, manager): Season opened Aug. 30 with Hi Henry's Minstrels to S. R. O.==ITEM: Manager Gates has many good attractions booked.

EAST LIVERPOOL.—New Grand (James Norris, manager): James Durkin co. opened Aug. 29 in The American Hero to the capacity; excellent co. A Booming Town canceled 10.

LORAIN.—Wagner Opera House (H. S. Burrett, manager): The Flints Aug. 29-3 to fair business; audiences pleased. The Pulse of Greater New York 13.

MARIETTA.—Auditorium (M. G. Seipel, manager): Hogan's Alley 3. Afro-American Extravaganza co. 10. Huntley-Jackson Stock co. 12-17. (L. M. Luchs, manager): Afro-American Specialty co. 19.

SALEM.—Grand Opera House (Charles E. Holton, manager): Season will open 8 with The Pulse of Greater New York.

ELYRIA.—Opera House (W. H. Park, manager). Macauley-Patton co. 12-17.

MARION.—Grand Opera House (Charles E. Perry, manager): Tennessee's Pardner 5.

OREGON.

LA GRANDE.—Steward's Opera House (D. H. Steward, manager): Season will open 29 with Gorton's Minstrels.==ITEM: Manager Steward has signed a large number of the best attractions for the coming season.

PENNSYLVANIA.

MAHANOY CITY.—Grand Opera House (J. J. Quirk, manager): During the Summer the house has been thoroughly renovated both before and behind the scenes. Many conveniences have been added to facilitate work on the stage, while the comfort and appearance of the dressing-rooms have been greatly improved. Mr. Quirk will continue as manager and his staff will remain unchanged, with the single exception of Treasurer James McGinty who will not be connected with the house. Edward J. Kaier will look after the accounts. The list of attractions booked indicate plenty of amusement and their merit will be in advance of those offered last season. For the opening, Aug. 29, the Bubb Comedy co. presented The Red Cross Nurse to a well-filled house, and a more unsatisfactory opening we have never had. The co. did not know their lines and practically rehearsed in public. They are here for the week in repertoire and small business is the rule.==ITEMS: Charles Cape, leader of the Bubb Comedy co orchestra, is an old Schuylkill County boy. His home is at Tamaqua.—May Sailor, of Pottsville, went to Atlanta 22 to join her co.—Charles D. Kaier, proprietor of the Grand, is seriously ill at Atlantic City.—The Bubb Comedy co orchestra will play at the National Circuit cycle meet in this city 1.—The Bubb co. have a female advance agent in the person of Mrs. H. M. Lane.
R. W. SHERTZINGER.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): Devil's Auction opened the season Aug. 24 and, despite the oppressive heat, the audience was very good. The co. throughout is excellent, and the performance gave satisfaction. A Boy Wanted drew a very fair-sized house 26. The co. is superior to that of last season, and, with Lillian Harper and Louis Martinetti as the shining lights, the audience was amused. El Capitan attracted a large audience 30. Just as the curtain was on the point of rising William C. Mandeville, who assumes the leading role, was overcome by the heat and fell unconscious. The members of the co. failing in their efforts to revive him, Dr. Christman was sent for and succeeded in restoring him to consciousness and removed him to the Hotel Allen. He recovered sufficiently to leave with the co. for Reading 31. The manager appeared before the curtain, explained the situation, and announced that the money would be refunded to all that desired to leave the house. About fifty of the audience took advantage of his offer. After considerable delay the curtain was raised and Harry Carter assumed Mr. Mandeville's

roles and read the lines. He sang the part very well, but his desperate struggle with the copy to find his lines was very amusing. In spite of the unfortunate incident the opera was well rendered and all the leading characters were in competent hands. The chorus is admirable and the finale in the second act aroused the enthusiasm of the audience that defied even the temperature. Brothers Boyer 22, 23, 1492 24. In Atlantic City 26. Daniel Sully 27. A Jolly Irishman 29, 29.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): A Day and a Night Aug. 26 to large audience; performance not up to Hoyt's standard. Devil's Auction 30 to big business; performance excellent. The Evil Eye 8. Natural Gas 14.=== GRAND OPERA HOUSE (M. H. Burgunder, manager): Season opened at this well-known house with The Girl I Left Behind Me. Darkest Russia 5-7. A Jolly Irishman 8-10. The Grand has been given a general overhauling during the Summer. The interior has been beautified by a new coat of paint, and three large electric fans have been placed in the house, which is a great comfort to patrons during the warm weather. The entire scenery is being retouched by John J. Quinn, and when completed the Grand Opera House will have one of the best equipped stages to be found in any popular priced theatre. Manager Burgunder assures his patrons that the attractions booked at popular prices for the Grand the coming season will include the strongest list of cheap priced attractions ever seen in this city.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Devil's Auction pleased a good-sized house Aug 26, being brighter and better than ever. Clever specialties were rendered by Ben F. Grinnell, Mayme Myre, Brothers Phanton, Phyllis Allen, Colby and DeWitt, and Alexander Decra. Elroy's Stock co., presenting The White Squadron, Land of the Midnight Sun, The Midnight Alarm, The District Fair, A Union Soldier, and The Police Patrol, gave satisfaction to fair business, notwithstanding intense heat, 29-3. The Gormans 5. The Evil Eye 10. King Repertoire co. 12-17.=== CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): O'Hooligan's Wedding closed a very successful week 27. Vaudeville, consisting of Trewetz, Fabian, La Tosca, Vivian, Wood and Needham, and Jones will close the season here 29-3.=== ITEM: A feature of the Fulton's season is the artistic programme personally conducted by Manager Gleim.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Devil's Auction Aug. 27; good house and the usual fine production of this perennial favorite. The ballets were brilliant in coloring, beautiful in personnel, and unique in execution. The specialties were of the best and received applause in unstinted measure. Darkest Russia 29; fair house witnessed this fine play despite the very hot night. Co. is of excellent material and loses nothing by comparison with its predecessors.=== PAXTANG PARK (Harrisburg Traction Co., managers): Danny Mann's Comedy co. 29-3. A counter attraction in the form of volunteers' camp a few miles from the city has affected the attendance at this resort.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): A Day and a Night pleased a large house Aug. 27. Devil's Auction 31; good performance to large audience. Clara Thropp in Where's Matilda 5. The Evil Eye 6, 7.=== ACADEMY OF MUSIC (Reis and Burgunder, managers): The Girl I Left Behind Me 29-31 gave good performances to fair business. Darkest Russia 1-3. A Jolly Irishman 5-7. Rice and Barton's Comedians 8-10.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Belle Archer, supported by a very excellent co., opened our season 1 in A Contented Woman to a large audience. The performance is well staged and most of the scenery was carried. Miss Archer made a hit. Sam Pitman co. 12-17.=== ITEM: During the Summer the house has been thoroughly renovated, and many needed improvements made both before and behind the curtain.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): House opened Aug 29 with the Elmer E. Vance Comedy co. for a week of repertoire. The Limited Mail was presented the first night to crowded houses, followed 30 by Patent Applied For, also to big business. Other plays in repertoire are The Hidden Hand, Rene the Ronewalker, and La Cigale. The co. is up to the standard. McDoodle's Flats 5.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Herd, manager): House will open under the management of A. P. Herd early in September with an attraction not yet announced. Mr. Herd was the manager here several years ago. He has a large line of first-class bookings, and, as the factories and mines are all starting, looks for a very prosperous season.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Curtis Stock co. 5-10. James Durkin co. 12-14. War-graph 15. The Sleeping City 16. Ennis' Band 17.=== MOUNTAIN CITY THEATRE (Edwin Young manager): Cressy's New York Vaudeville Stars 12-17. Kelly Brothers' Specialty co. 19-24.=== ITEM: Willard Lee left the city 2 to join the Wilbur Comedy co. at Wheeling, W. Va.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Primrose and Dockstader's Minstrels Aug. 25; first-class entertainment; crowded house. The Pulse of Greater New York 29 to fair attendance; performance poor. Clara Thropp 10.=== ITEM: The Lyceum Theatre, heretofore known as the Wonderland, will inaugurate its season 5 under the management of Harry E. Knowlton. The feature of the bill 5-10 will be Knoll and McNeill.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Broadway Burlesquers gave a fine performance Aug. 30. All the specialties were very good. Sam Pitman co. 5-10.=== OPERA HOUSE (James G. Ellis, manager): A Booming Town, booked for 30, canceled at short notice. Jewett Vaudeville co. 9. The Gormans 12. The Real Widow Brown 16. Alhambra Stock co. 19-24.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Harry F. Curtis Stock co. to light business Aug 22-27. Plays presented: The Hunchback's Love, A Mind Dethroned, A Brother's Birthright, An Indian Romance, Dr. Jekyll and Mr. Hyde and A Yankee in Cuba. The Pulse of Greater New York to fair business 31. Belle Archer 7.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George Bubb, manager): Devil's Auction Aug. 29 to a large audience; excellent co.; scenic effects and costumes superb.=== VALLAMONT PARK: Russell's Comedy co. 29-3 in Clancy's Mishaps to fair business; appreciative audiences. The Spooners 5-10.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Sam Pitman co. Aug. 22-27 in A Wife's Secret, La Belle Marie, The Middleman, The Electrician, Article 148, Hunting a Fortune, and East Lynne; fair houses and performances. Darkest Russia 30. El Capitan 2.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): House opened for the season with A Boy Wanted Aug. 25 to a large audience, notwithstanding the heat. A Spring Chicken 1. The Dawn of Freedom 2. Corse Payton 5-10.

READING.—ACADEMY OF MUSIC (John Mishler, manager): Was opened by The Devil's Auction Aug. 25. A Boy Wanted 26. El Capitan 31.=== ITEM: Frank R. Shalters has been retained as business manager for this season.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Opening of season 7 with Bierley's Vaudeville co. The Gormans 8. W. F. Barry's Gaiety Girls 17.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): Season opened Aug. 30 with the Cameron co.; audience small but pleased. Thoroughbred 12.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Belle Archer in A Contented Woman Aug. 30 pleased a large audience. Pudd'nhead Wilson 22. The Gormans 23.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Next Door 12.=== ITEM: Manager Koons reports a number of first-class bookings.

HAZLETON.—GRAND OPERA HOUSE (Appell and Koenig, managers): Darkest Russia pleased a large house Aug 31.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Cameron co. 1.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Ort Brothers in All Aboard drew a good house Aug. 29 giving satisfaction. The Maine Avenged 6. Under the Red Robe 10. James O'Neill 12. W. H. West's Minstrels 14. Rose Hill co. 16.=== ITEMS: The Anna Held co. canceled their engagement for 31 on account of illness of Miss Held.—The Maine Avenged will be played here 6 for the benefit of the Police Relief Fund.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Town Topics 12.=== ITEMS: William C. Yaeger is with Haverly's Minstrels and Otto C. Yaeger is with Martin's U. T. C.—Edgar C. Mackay, who has been summering here, left town Aug. 29 for New York.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Season will open Aug. 30 with a concert by Celeste Coghlan and Professor H. E. Phillips, of St. Paul, assisted by local talent.

TENNESSEE.

NASHVILLE.—NEW MASONIC THEATRE (Staub and Sheetz, managers): Punch Robertson co. opened the season Aug. 29-3, presenting A Parisian Princess the opening night to a large and pleased audience. Repertoire also includes The World and Under False Colors.=== GRAND OPERA HOUSE (Wash Blackburn, manager): Knobs o' Tennessee 5-7. The Real Widow Brown 23, 24 in place of An American Girl.=== THE VENDOME (Staub and Sheetz, managers): Al. G. Field's Minstrels 13, 14 will be the opening attraction.=== ITEMS: Thomas J. Boyle, lessee of the Grand Opera House, announces the following as his staff for this season at the Grand: Wash Blackburn, manager; Oscar Aultman, treasurer; W. L. Eiseman, leader of orchestra, and Eugene Johns, door-keeper. Mr. Boyle will spend most of his time in Memphis, where he will manage the new Lyceum.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Cleveland and Wilson's Minstrels opened to a good house Aug. 28. The monologue of the ever popular George Wilson and the slack-wire turn of Caicedo were the features. Knobs o' Tennessee 8-10.=== AUDITORIUM (Benjamin M. Stainback, manager): Houses filled to overflowing greeted Richards and Pringle's Minstrels 26-28.=== ITEM: Ed Roy, advance agent for Cleveland and Wilson's Minstrels, joined Richards and Pringle's Minstrels here.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Punch Robertson co. played to S. R. O. Aug. 22-27 and gave satisfaction. Plays: The Little Detective, The World, The Parisian Princess, Under False Colors, Cinderella, and The Life Lights. Co. will play return date 10-24. Al. G. Field's Minstrels broke the record here 30, playing to the largest audience ever assembled in Staub's Theatre. A better Minstrel performance was never seen in Knoxville.

TEXAS.

GREENVILLE.—KING OPERA HOUSE (Fred Norsworthy, manager): House being renovated, and will be in fine shape for the coming season. Fred Norsworthy, the new manager, is well known and well liked, and should make a success of the house, which will open 9 with Richards and Pringle's Minstrels.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): Managers Hicks and Lindsey are quite busy booking attractions. A number of good cos. have been given dates.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Brosnahan-Jackson Comedy co. Aug. 29-3 in Maine and Georgia, Forgiven, East Lynne, Only a Farmer's Daughter, A Child of Destiny, Turned Up, A Daughter of the 21st, and Rose Cottage, to immense business; co. is strong and well balanced. Side Tracked 7. Shore Acres 14. El Capitan 21. Rice's Comedians 26-Oct. 1.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Brosnahan-Jackson Comedy co. Aug. 29-27; large houses; pleased audiences. Plays: The Daughter of the Regiment, Pearl of Savoy, East Lynne, and Maine and Georgia. The Real Widow Brown 5.

BELLOWS FALLS.—OPERA HOUSE: Guy Brothers' Minstrels 2.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Al. G. Field's Minstrels opened our season Aug. 25 to S. R. O.; one of the best minstrel organizations that has ever visited this city. A Boy Wanted 2.=== ITEM: Manager Wood considers that prospects are for a good season here. A fine list of attractions has been booked.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A Boy Wanted Aug. 29; business and performance good.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A Boy Wanted Aug. 30 to top-heavy house; performance fair. At Fort Bliss 9.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): A Boy Wanted gave satisfaction to a good house Aug. 31.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): A Boy Wanted 1.

WASHINGTON.

SEATTLE.—THEATRE (Cal Heilig, manager): Dark.=== THIRD AVENUE THEATRE (W. M. Russell, manager): Bittner Theatre co. in The Fire Patrol, The Galley Slave, and Charley's Aunt to good business Aug. 29-3.=== ITEM: Asa Lee Willard, a Seattle boy, who has been favorably received by Coast audiences during the past two years, left the Bittner co. here to join Clay Clement.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): A reception tendered the joint meeting of the Oregon and Washington Press Associations Aug. 25 was attended largely. The programme consisted of addresses by prominent newspaper men of the Northwest, interspersed with vocal and instrumental music by local talent. Clay Clement 29, 30.

TACOMA.—THEATRE (L. A. Wing, resident manager): The New Dominion Aug. 22. Clay Clement as Baron von Hohenstauffen received many cheers, encores and compliments. The co. was good throughout. House large and warm.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Clay Clement in The New Dominion Aug. 27; good house; excellent performance.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Waregone Aug. 25-27; fair business. Darkest America 6. King Dramatic co. 12-17. Washburn Minstrels 24.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Sutherland's Comedy co. Aug. 25 in Pawn Ticket No. 210; billed for three nights, but manager refused to allow co. to continue after first performance, owing to entire lack of merit. Other People's Money 29. The Gay Matinee Girl 10.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): A Night at the Circus to S. R. O. Aug. 28; co. first class; audience pleased. A Breezy Time 3. Earl Gardner 8. The Gay Matinee Girl 11. The Heart of Chicago 18.

ASHLAND.—GRAND OPERA HOUSE (John Metz, manager): Hennessy Leroyle in Other People's Money Aug. 27 to a fair house; audience pleased. The Air Ship 31.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Under the Dome Aug. 24; performance good; fair house. A Night at the Circus 27 pleased a good house. Sevengala, hypnotist, 29; light house.

SHEBOYGAN.—OPERA HOUSE (J. W. Kibler, manager): Mattie Vickers in The Gay Matinee Girl Aug. 29 to fair business. Fabio Romani 7. The Denver Express 13. The Imperial Prodigues 15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The Air Ship Aug. 30; house crowded; good satisfaction. Other People's Money 1. The Heart of Chicago 5.

BARABOO.—THE GRANDE (F. A. Fostrick, manager): Opening of season 1 with The Heart of Chicago. A True Kentuckian 12. The Gay Matinee Girl 15.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): South Before the War opened our season to a crowded house Aug. 24; performance excellent. A Breezy Time 2.

GREEN BAY.—TURNER'S OPERA HOUSE: Season will open 16 with The Heart of Chicago.=== KLAUS HALL: The Gay Matinee Girl to a small house Aug. 30; clever co.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): South Before the War Aug. 27; ordinary entertainment; fair audience.

WYOMING.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): Oliver Brothers' co. Aug. 29, 30. A Jay Circus failed to appear 29.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (J. B. Sparrow, manager): De Wolf Hopper opened Aug. 29 in the new opera by Sousa and Klein, entitled The Charlatan. If packed houses, enthusiastic applause, a dozen or so curtain calls and demands for speeches are signs of success, then The Charlatan is a big one; and it really is a first-class production. The costumes and scenery are simply magnificent, surpassing previous Hopper productions, and that is saying a good deal. Musically it is a big advance on El Capitan, though perhaps not as likely to tickle the public ear. In the first act the libretto is very slow, and will certainly need pruning and altering. The other two acts are very funny. All the cast worked nobly for the success of the opera. Of course Mr. Hopper was, as he always is, a host in himself. Alfred Klein, Ed. Stanley, and Mark Price all gave excellent performances. Arthur Cunningham, a Montreal boy, who received a warm welcome, was very good as the Grand Duke. Nella Bergen made a beautiful and stately Anna. Alice Judson is one of the prettiest and most winsome soubrettes we have seen for a long time. Mr. Hopper, Mr. Sousa, and Mr. Klein all appeared before the curtain and made appropriate speeches. A Stranger in New York 12-17.=== THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. opened for the season 29. Long before eight o'clock every seat in the house was sold and scores of disappointed people were turned away. The opening play, Darkest Russia. It gives a fine chance for scenic display, which the management took advantage of. The co. created a favorable impression. Arthur G. Smith, the new leading man, has a fine stage presence and gave an excellent performance of Alexis. Walton Townsend gave a clever portrayal of the unpleasant role of Nicholas. Drew Morton as Count Nazimoff gave a strong performance. Charlotte Deane made a fine Ilda. Esther Moore made the most out of the rather small part of Olga, and Nellie Callahan was a thoroughly charming Baroness Rhenhold. The part of the Countess was a trifle heavy for Dora Norman, but she gave a painstaking and intelligent performance. Harry B. Rich was very good as Colonel Cobt, and Richard Sherman acceptable as Ivan. As the old favorites of last season, Dora Norman, Nellie Callahan, Drew Morton, and Walter Townsend, appeared, they received ovations. Mr. Townsend was presented with a gold headed cane and some flowers, and Misses Norman and Callahan were also the recipients of bouquets. McWalters and Tyson do a very clever comedy sketch and the Revere Sisters and Bessie Phillips fill out the vaudeville bill. Fernclife 5-10.=== THEATRE ROYAL (J. B. Sparrow, manager): Kelly and Mason in Who Is Who opened 29 to big business. The comedy is a bright one and was played by the co. with snap and vim. A number of clever songs and specialties were introduced, and taken altogether the performance is a very pleasing one. On the Suwanee River 5-7.=== ITEM: The Queen's Theatre, enlarged and redecorated, with new and commodious smoking rooms, promenades, etc., will open 5 with What Happened to Jones.

TORONTO.—PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. opened Aug. 29 in Jane to a very large house in the afternoon and turned them away at night. The co. is entirely new with the exception of Nettie Marshall and Thomas Grady, two of last year's favorites, who were warmly welcomed. Ralph Stuart, the new leading man, made a most favorable impression. Others in the cast are Cecil Kingstone, Barry O'Neill, Forest Seabury, Florence Stone, Nellie Walters, and Lillian Andrews. Monte Cristo 5-10.=== GRAND OPERA HOUSE (O. B. Sheppard, manager): This house was opened 29 by Ward and Vokes in The Governors. Louise Montrose and Johnny Page did a good deal to pull the show through, while Ward and Vokes repeated their Percy and Harold scene with some new features. Alice Nielsen Opera co. 12-17.=== OPERA HOUSE (Ambrose J. Small, manager): On the Suwanee River is doing good business 29-3. Kelly and Mason 5-10.=== AUDITORIUM THEATRE: The Virginia Minstrels are drawing fairly good houses 29-3. The show is good and includes a number of specialties, and closes with a farce.=== ISLAND OVAL: The Berlin Military Band concerts 29-3 are proving very popular, large audiences nightly attending.=== ITEMS: The Milligan Stock co. has been transferred from the Liederkranz Theatre to the Temperance Hall. The co. will open 1 with Uncle Joshua.—The Industrial Exhibition opened 30 to very large attendance.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Milk White Flag Aug. 23, 24 opened this playhouse for the season. The attendance was large. Mary Marble as the orphan deepened the impression she made in this character last season. Her songs were catchy and she infused plenty of ginger into her acting. John W. Dunne is a splendid Colonel; his make-up was excellent. Maurice Cook, the private, introduced some excellent specialties. The dancing and the chorus girls were pretty and sprightly. The singing was above the average heard in farce-comedy. John Marble made a great hit as the undertaker. The theatre has been freshened, and is acknowledged to be one of the prettiest in the West. The Heart of Chicago 26, 27; scenic effects as good as any previous season, but the vaudeville features should be eliminated, or at least improved. Under the Dome Sept. 2, 3. South Before the War 5, 6. The Air Ship 9, 10. By the Sad Sea Waves 19, 20.=== GRAND OPERA HOUSE (W. H. Seach, manager): Nelson Stock co. 5 will open an engagement of several weeks. Plays: Arabian Nights, Romeo and Juliet, Richard III., and The Ticket of Leave Man.=== ITEM: Manager Walker has returned from spending the Summer in New York, where he booked excellent attractions.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Ward and Vokes in The Governors Aug. 25; good performance to fair business. The Metropolitan Opera co. in the Mikado 29. Crowded house, but performance poor owing to insufficient rehearsal and illness of several of the principals. Lost in Greater New York 12-17.=== MUSIC HALL (Alexander Harvey, manager): Marks Brothers Repertoire co. 5-17.=== ITEM: The engagement of the Metropolitan Opera co. was originally for two weeks, but owing to the poor opening performance they were canceled. The co. will rehearse for a week before continuing the season.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Season will open 9 with A Stranger in New York.=== GRAND OPERA HOUSE (Joseph Frank, manager): Kelly and Mason assisted by a clever co., in Who Is Who Aug. 25-27 packed the house every night and gave good performances. The Kentucky Troubadours 29-3. The organization, composed of a few colored people endeavored to amuse a packed house 29, but without success. Manager Frank canceled their engagement.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): ITEMS: Mr. Totten has secured a number of good attractions for the coming season, and the house will open 5-7 with the Metropolitan Opera co. A Bachelor's Honeymoon 12. Robert Warring of the Metropolitan Opera co., was formerly connected with the Lillian Russell co., also with the Bostonians.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Season opened at this house, the stage of which has been remodeled and enlarged, with On the Suwanee River, Aug. 27; satisfactory performance and good house. The Real Widow Brown 28. Hollis Stock co. 27 Oct. 1.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Grand opened its doors Aug. 25 with On the Suwanee River to good business; satisfactory performance. Ward and Vokes 27 in The Governors gave their usual first class performance to excellent business. Loraine Hollis co. 5-10.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Joseph Greene co. in The Silver King. Co. deepened to Siberia. A Plain Old Irishman, Hamburg or My Wife's Friend, and Sick of the Woods Aug. 23-27; business and performances good. Miles' Ideal Stock co. 5-10.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, lessee; Gus Dubois, local manager): Season opened with Kelly and Mason in Who Is Who to a good house Aug. 23. Ward and Vokes to excellent business 26 in The Governors.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Season not yet open. Manager McVean has not put in an appearance, but I am given to understand that he is in New York booking attractions.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): The Carman will open 5, with the Bijou Comedy co., what promises to be a very successful season.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): House will open 15 with Bijou Comedy co.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Joseph Greene co. 12-18.

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Agnes Knights impersonation of Nancy Peck [illegible] humor [illegible] dramatic effect [illegible]
One of the delightful hits of the evening. Boston Herald, Nov. [illegible]
Agnes Knights excellent performance of Nancy Blenkarn in The Middleman, and the Dowager Lady Gilding in The Professor's Love Story, will be favorably remembered.—Washington Post, Jan. 9, 1898.
Agnes Knights as Pony Eccles (Castle), the madcap ballet girl, acts the part so archly and with so much natural vivacity that the honors of the performance are easily hers. She speaks her lines well, a trait not possessed by every actress, and she has the gift of making it appear that she is entirely oblivious of the fact that she is acting a part.—New York Daily News, Aug. 27, 1898.
A jolly and fascinating Polly Eccles.—New York Times, Aug. [illegible]

COPY OF ORIGINAL.
ELECTRO,
[illegible]
NEWARK, [illegible] Aug. 19, 1898.
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AN OLD STAGE FAVORITE.

FANNY DENHAM-ROUSE.

It is not so very long ago that Fanny Denham, a handsome slip of a girl with a trim figure and a merry, laughing eye, capered through the part of Puck in A Midsummer Night's Dream. The old-timer with a good memory will tell you how Fanny Denham was the most vivacious of Jack Sheppards, how she dashed through the young housebreaker's many adventures with a zest that was wholly unique and refreshing. The Fanny Denham of that golden epoch is the Fanny Denham-Rouse of to-day. If her waist is not as taper, her mercurialism is undiminished. If she has lost her trim, sprightly figure, she still possesses the same winning traits of magnetism and good humor.

"Ah, me!" said Mrs. Rouse in talking about her early career to a MIRROR man last week. "I'm not one of those disgruntled old-timers that can't see anything good in the stage of to-day. But I do think that the old stock system was preferable. We had to work harder, but we learned more and gained a better training. I've played Juliet one night and Jack Sheppard the next. Of course, it was hard work, but it was a little more stimulating than playing one part for two hundred successive nights. The young people on the stage to-day don't seem to regard their profession as seriously as we used to in the old days. I was the daughter of an actor. Nearly every young man or girl who took to the stage was of actor stock. We were made to understand that the stage was to be our livelihood, that actors were bread-winners, and that success in the profession could only be won by work."

"Where did your career begin, Mrs. Rouse?"

"At the old Chestnut Street Theatre in Philadelphia. John Drew, senior, and Mrs. John Drew, Mr. and Mrs. John Gilbert were in the company. They were artists to be revered. Mr. Fredericks was the stage-manager. When 'Billy' Florence and his wife came to play a star engagement one of the ladies of his company who was cast for a small part fell sick and could not appear. Mr. Florence was in a great state of anxiety, for the part though small was important. Mr. Fredericks, the stage-manager, went to him and said, 'There's a little lady in the company who will play the part nicely.' He led me forward and introduced me. Mr. Florence gave me the part, and I think I must have succeeded with it. Years afterward, whenever he met me, 'Billy' would tell me that nobody had ever satisfied him so well in the part. My success was a great encouragement."

"This was your first speaking part?"

"Oh, dear, no! The first part I attempted I was frightfully nervous. Mrs. Lander (Jean Davenport) was the star. Barton Hill and his wife were in the cast, and so was James Taylor. When my little cue came I choked up and whispered the words so low that the people on the stage with me couldn't even hear me. Of course, it didn't take me long to conquer this timidity, and after my success with Billy Florence I got on swimmingly."

"How long did you remain at the Chestnut Street Theatre?"

"Two seasons. Then I went to the Walnut Street Theatre, under the management of E. A. Marston. Here I sang between the pieces and was engaged for a regular line of business—second singing chambermaid. I had studied music under Charles Mueller, the leader of the orchestra at the Chestnut Street Theatre, and my voice was considered good enough for grand opera. Mrs. Anna Seguin next brought me to New York, and I sang Lucia and Norma and many of the grand operatic roles of standard opera. Next I went to the Old Bowery to sing Pocahontas to the Powhatan of John Brougham. From New York we took the burlesque to Philadelphia, where we played under the management of Henry Jarrett, and from there went to Chicago and played with Levi J. North. In Chicago I met Mr. W. A. Rouse. It was a case of love at first sight, and we lost no time in getting married. As man and wife we had many happy years, and God blessed our union with four dear children. They are all dead now and I am alone in the world. I have had my share of suffering and sorrow, but I know that God in His mercy does not willingly afflict those who put their trust in Him.

"My husband was not in any way identified with the profession before our marriage. Afterward, however, he decided to adopt the stage as a career, and in a surprisingly short time developed into an excellent comedian. For a time I played with Harry McCarthy, an Irish comedian who did the same style of plays as Barney Williams. Then my husband took out a company of his own called 'Rouse's Star Combination,' in which I was billed as the 'Queen of Comedy and Song.' For ten seasons we pioneered through the West, meeting with success and establishing ourselves as firm favorites everywhere. In our company were William McFarland, John Jennings, and Mrs. Rainford and her talented daughter.

"During the period of the Civil War we played in Brant's Hall, Harrisburg, where we had three very profitable seasons. Then after going West we disbanded. The combination system had by this time found such general acceptance with the public that stock companies could no longer hope to compete with the traveling stars touring the country at the head of their own special companies. So after our engagement at Pike's Opera House, Cincinnati, my husband and I joined Shook and Collier's original Lights o' London company, in which I played Mrs. Jarvis.

"Next I went with M. B. Curtis to originate Mrs. Mulcahy in Sam'l of Posen. The piece was a great success and made a mint of money. From Mr. Curtis I went to Joe Polk for The Silent Partner. Last season this piece was produced as Who Is Who, and I was engaged for my original part. After touring with Mr. Polk, Neil Burgess paid me the compliment of choosing me to play Abigail Pease in the first road production of The County Fair. Marie Bates has often been credited with this honor, but she followed me in the part. Fanny Denham-Rouse was the first woman to play Aunt Abbey.

"When Mr. Jefferson revived The Heir-at-Law he engaged me for Lady Duberly. I also understudied Mrs. John Drew in The Rivals. This was the last season of the Jefferson-Florence engagement. I was with the company when Mr. Florence died. I felt his death keenly, as he was one of the first to give me a helping hand up the ladder and a kindly word of encouragement.

"In the first production of Chimmie Fadden I was the Mrs. Fadden. I reveled in the part of the kind, honest, motherly Irishwoman. This engagement was one of the pleasantest of my whole career. I found it a pleasure to work with a star like 'Charlie' Hopper—a little gentleman, every inch of him. We were great old friends, and he always called me 'mother' on and off the stage. For the coming season I have been engaged to play Aunt Jim in Hoyt's Contented Woman."

Mrs. Rouse comes of good English stock. She was born in London, where her father, James J. Denham, took rank as a comedian. George Denham, Mrs. Rouse's brother, inherits a large share of the family talent. His David in Mr. Jefferson's production of The Rivals was a masterpiece of quaint "bit" acting, and his work last Winter in What Happened to Jones and The Salt of the Earth proved him a comedian of rare humorous worth.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

New English Productions—Chat About the Players—Newsy Notes.

(Special Correspondence of The Mirror.)

LONDON, August 20.

We have had no big theatrical productions yet, but we are getting ready for such important fixtures as Raleigh and Hamilton's new big Drury Lane drama, which they will call The Great Ruby; also for George R. Sims' new Romany play, The Gipsy Earl, at the Adelphi; for the reopening of the Globe by John L. Shine with Osmond Shillingford's new farcical comedy, Tommy Dodd; for Hood and Slaughter's new extravaganza, Her Royal Highness, at the Vaudeville; for H. Graham's new musical play, Little Miss Nobody, at the Lyric, and for the incessantly paragraphed Olga Nethersole's production of Louis Napoleon Parker and Murray Carson's new romantic drama, The Termagant, which is built to some extent around a friend and discoverer of yours by the name of Kit Columbus.

What new productions we have had have been in the suburbs and have included The Little Duchess, a musical play by little Fred Mouillot and Fred Marshall, and composed by Frank Congdon, who is Canadian born; Orlando Dando, written by Basil Hood, and composed by Walter Slaughter, primarily for Dan Leno, who, however, couldn't leave the variety stage in time to play in it; The Luck of Life, a nerve-jarring melodrama just brought to the Standard, Shoreditch, and Naughty Rosina, a farcical comedy just tried at Brixton. All these have been played by comparatively unknown but often clever provincial players.

The Little Duchess is a story of high and low life, and shows how the said Duchess—erewhile of the American stage, if you please—goes a-slumming in the Old Kent Road, where Albert Chevalier was wont to knock 'em. While thus engaged the Duchess has her valuable jewels stolen, and a little Irish flower girl is falsely accused of the theft, which was really committed by a couple of street urchins whose unkempt heads are stuffed with penny dreadful literature. They have been set on to this by a local "fence," the father of the flower girl. The falsely accused heroine's arrest for the crime is due to a jealous coster girl, who loves the flower seller's potato-selling sweetheart. Eventually the flower girl heroine is proved to be the Duchess' long lost sister, and all ends happily. This is really a good story, and in the first act it is well told; but in the second it goes to bits. However, it may soon be made into a really good play.

Orlando Dando chiefly revolves around a barber volunteer who by reason of helping the true love course of the sentimental lovers to run more smoothly gets himself, his sweetheart, his customers and associates all into a terrible tangle. It is a wild and whirling farce full of amusing episodes. The name part, ostensibly constructed to fit Leno's peculiarities, is a good part; but it is run closely by two other characters—namely, another coster and the barber's assistant.

As to The Luck of Life, it is enough to say that it is an Indian mutiny—plus Russian Nihilism—sort of play, and that its one important sensation is a thing called "The Disc of Death." This is really a sort of graduated Gatling gun, which, being set by clock work, points itself here, there and everywhere, extinguishing candles, smashing mirrors and what not, what time the heroine is bound in front of the deadly engine, fixed up to pour its final shot into her brave and faithful heart. Of course, the brave and faithful hero dashes in just in time to cut her bonds, and that final shot has to make other arrangements, wisely choosing, in point of fact, the bold, black heart of the villain who plotted the faithful heroine's death. There's a sensation for you!

Naughty Rosina, which is the work of Leopold Montague and Alban Atwood, is a play of the once popular monkey type. The name part is a female gorilla that—for all the use she is to the play—might just as well be cut out, although the part is cleverly enough played by a touring young man named Edward Sillward. The professor who owns this gorilla is chased by an amorous old dame, who, however, proves to have a husband "doing time" in a local prison on a charge of bigamy. Seeing that the professor is cajoled into going to a fancy dress ball disguised as a convict at the very moment that the real convict escapes and seeks refuge in the house where the ball is on, and that each man is ever and anon taken for the other, of course, alarums and excursions set in and indeed chaos comes again and threatens to stop. All this part of the business is really funny, and makes up for the silly and not too pleasant gorilla pantomime episodes. The professor was played with much humor, whenver he got the chance, by little Ferdinand Gottschalk, whom you know, and Harry Grattan, son of old H. P. Grattan, the playwright, made a splendid low comedy study of the real convict, who turns out to be innocent of the foolish crime of bigamy.

The Drury Lane Theatre Company, Limited, with Arthur Collins at its head, has just declared a dividend of 20 per cent.

The firm of Hardie, Von Leer and Gordyn successfully gave George R. Sims and Clarence Corri's comic opera, The Dandy Fifth, its first London production at the Duke of York's on Tuesday. I described this work to you on its production in our provinces two or three months ago.

Gustave Kerker, whom I dropped upon directly he arrived at the Shaftesbury, informed me that nothing had yet been settled as to putting on Yankee Doodle Dandy to follow The Belle of New York at that theatre. Meanwhile, he awaits the arrival of George W. Lederer and Hugh Morton, and will, with the latter, write a new play while staying with us. Among the interested watchers of The Belle on the night I called was Lillian Russell, looking as lively as ever and perhaps more so.

GAWAIN.

SUMMER DULLNESS IN PARIS.

No Theatrical Novelties—The Coming Season—Deaths.

(Special Correspondence of The Mirror.)

PARIS, August 20.

From the New York papers I learn that your city is having a Summer that breaks all records in point of heat. Well, we in Paris can match you on that score, for the temperature here has sailed up to the 100-degree mark, and bids fair to repeat its performance each day for some time to come. The proper thing is to be away from Paris at present, dipping in the sea at Trouville or some other watering-place, and such has been the destination of many of our theatrical people. However, there are some who have had to remain in town, and work, for ten of our theatres are open. These are the Opéra, the Français, the Ambigu, the Athénée, the Cluny, the Folies Dramatiques, the Gaîté, the Mariguy, the Nouveautes, and the Variétés. There are enough visitors and stay-at-homes here to provide good business for all of them, though they all are almost unbearably hot. The music halls, including the Moulin Rouge, the Olympia, and the Jardin de Paris, are always potent magnets and are assured of large audiences at any time of the year.

The season of popular opera at the Variétés has been most successful. A large number of works have been presented. The singing is excellent, and the staging does not offend, though we would not call it lavish or imposing.

The Français, of course, gives the best dramatic entertainment. Its bill is changed nightly, and in consequence the players are kept very busy. Among its recent offerings was the Taming of the Shrew, in which Mlle. Dudlay was the Katherine, and Baillet the Petruchio. To me the performance seemed inferior to many American productions that I have seen. Mlle. Dudley did not grasp the spirit of her part, and M. Baillet failed to put sufficient force into his interpretation. When the season is well under way, the Français will offer us Struensée, Louis XI., Le Berceau, and Othello.

At the Opéra, a recent bill was Les Huguenots, in which Madeleine De Nocé made her debut in the role of the Queen. She met with fair success.

Charley's Aunt, which is even more popular here than it was in England or America, has been revived most auspiciously at the Cluny. It has had about four hundred performances in Paris. We call it Les Marraine de Charley.

One of the romantic dramas that we are to witness next Winter is Madame de la Valette, by Emilie Moreau. The play tells of the imprisonment of the Count de la Valette, one of Napoleon's marshals, and of his escape disguised in his wife's clothing. The story in historical, and should evoke much interest.

There have been three recent deaths in the profession here. Milher, comedian of the Variétés, died at Aix-les-Bains on Aug. 13. Milher was sixty-four years old. He had been an actor from boyhood, and made his first Parisian appearance in 1865. His early successes were as Gaspard in Les Cloches de Corneville, and as the gendarme in L'Œil Crevé. He joined the Variétés company three years ago, and was very popular. Not alone as an actor was Milher gifted, for he was also the co-author of about a dozen of the "*revues*" that have obtained such vogue of late years.

M. Balbiani, a prominent *maitre de ballet*, connected at various times with the Porte St. Martin, the Eden, and the Châtelet, died Aug. 7 of paralysis.

Armand Liorat, whose death occurred on the same date, was the author of many operettas and musical sketches. Liorat was a pseudonym, his real name being Georges Degas. In collaboration with M. Lacome, the composer, he had written Les Quatre Filles Aymon, and was to have read it to the Folies Dramatiques company on the day following his death. He was sixty-one years old.

T. S. R.

THE STAGE IN AUSTRALIA.

Plays and Players in the Island Continent—Productions and Promises.

(Special Correspondence of The Mirror.)

SYDNEY, July 16.

Since my last advices nothing much in the way of novelties has been given our dramatic patrons. Williamson and Musgrove's Theatre, Her Majesty's, since its evacuation by the Wilson Barrett company has been occupied by the Knight-Ferrar company, who have been making their reappearance in The Sign of the Cross, The Royal Divorce, and The Prisoner of Zenda. This company is now leaving for a season in Brisbane.

Charles Cartwright and Beatrice Lamb have just concluded a very successful season at the Brisbane Opera House, and are to play a short return season in Sydney prior to working their way across to Westralia en route for England.

Bland Holt has been doing phenomenally large business at the Theatre Royal with Straight from the Heart. The White Heather was produced by him for the first time in Australia on Saturday night.

Harry Rickards' Tivoli Music Hall continues to boom, and his patrons have no cause to complain of lack of novelty, as each mail boat brings along fresh European attractions. Peggy Pryde has made a big hit at this hall. George Beauchamp, the English character comedian, and the Sisters Terry are among the latest of Rickards' importations.

Frank Thornton is now in Adelaide with Miss Brown and Charley's Aunt. It is uncertain whether he will visit Sydney again before leaving for London. This comedian seems to increase in popularity every time he visits Australasia, and a very happy choice of his repertoire enables him to always leave us with his pockets full.

Alfred Dampier is now on his way back to Australia, with several startling novelties for us.

Owing to an unfortunate accident to Grattan Riggs while touring Tasmania, the disbandment of his company was necessitated. The popular comedian is still far from recovery.

The Macmahon Brothers continue to do a very healthy business at the Lyceum, by catering to that portion of our playgoers who appreciate drama of the Surrey Theatre style.

Williamson and Musgrove's Comic Opera company have concluded their season in Westralia. We hope soon to see them in Sydney with La Poupee and The Geisha.

Durward Lely, the Scotch entertainer, and his wife, Elly Fusch, have been giving some very good entertainments at the Centenary Hall. Lely has an exceptionally pleasing tenor voice and Miss Fusch is an admirable pianist.

£356 was taken at a matinee benefit at Her Majesty's Theatre, last week, in aid of the theatrical charities and the sufferers by the recent shipwrecks. All the Sydney theatres were represented, and the result of the combined effort is most satisfactory.

Harry Plummer is in town this week looking very fit. He is just back from his Indian and China tour with the Brough Comedy company and has signed on for a long engagement with Williamson and Musgrove.

It is some seven or eight years since Pattie Browne was last in Sydney; and her reception on her return to her native city was particularly hearty. Her Babbie in Barrie's The Little Minister is very fetching, and we are looking forward to seeing her in Sweet Nancy and A Bit of Chelsea.

Charles Kenningham, from the Savoy Theatre, London, is making his Australian debut with Williamson and Musgrove's Comic Opera company in Adelaide.

Dorothy Vane is now on her way out from London, and will appear with the comic opera company in Sydney.

I have already advised you that William Paull, the baritone of Madame Albani's Concert company, has joined the same company.

It is on the cards that Charles Cartwright and his clever company will revisit Sydney after their season terminates in Westralia. If he does so he will play at the Palace Theatre.

John Peachey goes back to England on the sixth of next month. His engagement with Williamson and Musgrove has given every satisfaction.

Mr. and Mrs. Robert Brough, who are now in London, will reopen in Melbourne in October. They have purchased the Australian rights of Madame Sans Gene and The Liars.

Maude Jeffries, Wilson Barrett's beautiful leading lady, leaves to-day for America.

E. NEWTON DALY.

MELBOURNE, July 28.

The revival of The Sign of the Cross attracted a crowded house last Saturday night, and has been doing good business ever since. Ada Farrar, Elliott Page, Linda Raymond, and Julius Knight were seen in the same characters which they presented on their previous visit.

Foreman and Fannan, the popular dancing couple, are back again at the Opera House.

The American Girl is to go to Sydney after its tour.

Elliott Page will leave for London next month to see the first performance of a new play by herself.

Charles Cartwright and his company left for Perth last week.

Julius Knight has extended his contract with Williamson and Musgrove, and will remain in Australia until next May.

Harbor Lights will follow The Sign of the Cross at the Princess Theatre.

The Bijou Theatre has been closed all the week. Miss Chicago did not take in Melbourne.

Pattie Browne will probably be seen at the Bijou Theatre when she returns to Melbourne.

Neva Carr Glynn is singing at the Sydney Tivoli.

Maggie Moore closed a very successful season in Perth on July 20

Pattie Browne will revive The Country Girl at the Sydney Her Majesty's in a week's time.

At the Gaiety next Saturday night Willie Freear will make his first appearance here.

Madame Amy Sherwin will begin her farewell season in Sydney next week.

The Broughs have bought four plays new to us: The Liars, Madame Sans Gene, Lord and Lady Algy, and The Conquerors.

Wilson Forbes will stage manage Around the World in Eighty Days at the Theatre Royal.

After the run of The Little Minister in Sydney the company will go to Queensland.

It is said that Wilson Barrett cleared £15,000 during his Australian season.

The Holloway-Anderson company will play a four weeks' season at the Perth Royal.

Dave Gardner, Jim Stapleton, and their company are in Tasmania doing good business.

Bland Holt's season at the Royal will open in November.

Mr. and Mrs. Alfred Dampier have returned to Melbourne, bringing several new plays.

JAMES M. ROBISON.

THE ELKS.

Adrain, Mich., Lodge No. 429, has been compelled to lose its very popular Exalted Ruler, C F Hoyt, he having been exalted to the new office of chief supervisor of tracks of the "Nickel Plate" Railroad, with entire charge of the tracks from Buffalo to Chicago.

Scranton, Pa., Lodge No. 123, ran their annual excursion to Lake Ariel July 27. Roland Reed was the guest of honor.

The new ritual recently adopted by the Grand Lodge was used for the first time by Logansport, Ind., Lodge, No. 66, on Aug. 18

Orange, N. J., Lodge, No. 135, had an enjoyable excursion to Rye Beach Aug 3.

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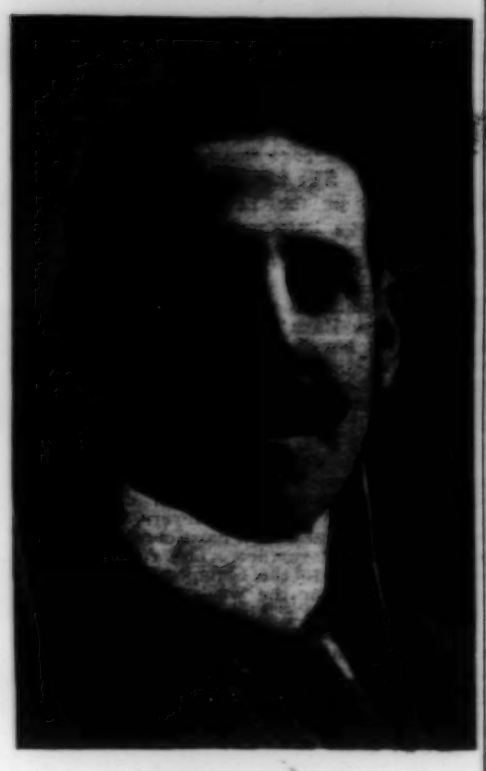

CHARLES E. EVANS.

The names of Evans and Hoey became household words among the theatregoing public of America during the ten years in which they evoked roars of laughter all over the country in their inimitable farce-comedy antics as the Book Agent and Old Hoss respectively in A Parlor Match. Like many other comedians who came into prominence when farce-comedy gained popularity with American audiences, Charles E. Evans and William F. Hoey emanated from the variety stage, and were one of the best-known song-and-dance teams in the business.

Poor "Old Hoss" Hoey is dead, but "Book Agent" Evans has been for some time a full-fledged manager of a metropolitan theatre. This is a record of his career as he told it to a MIRROR representative:

"To begin with, I was born at Rochester on Sept. 6, 1856. My father was a tool manufacturer, and so far as I know none of my relatives ever earned their living behind the footlights. Strange to say, the principal of the public school I attended at Rochester was indirectly responsible for my adopting a stage career. He provided the school with a piano, which the city refused to pay for, so Mr. Colvin—that was the name of our principal—hit upon the idea of giving several paid entertainments at Corinthian Hall. As I was usually requested to take the comedy parts in the school dialogues, I was entrusted with comedy work in these entertainments, and the newspaper notices of my performance were so eulogistic that I determined that I'd become an actor. But as I knew that I should meet with strenuous opposition from every member of my family, I kept my stage aspirations to myself. So that when I appeared as Bob the bootblack, in The Streets of New York, while Frank Mayo was playing an engagement in Rochester, the family looked upon that appearance as a passing fancy. On Jan. 1, 1872, James Niles and I appeared in the pier scene of Under the Gaslight, at Rochester. Then we formed a partnership, and decided to go to Buffalo. Not daring to tell my parents of my intentions, I ran away from home. James Niles and I were engaged to do a song-and-dance turn at Mozart Hall on May 23, 1872, and on the very night we were to open all the concert halls in Buffalo were ordered to be closed on account of a man having been killed at Gaffney's Globe Theatre. Fortunately for us, the proprietor of Mozart Hall had agreed to board us, and after waiting for several weeks for the municipal authorities to allow him to reopen his place, he sent us with a variety company on the road to square what we owed him. At that time our joint salary was $20. On our return to Buffalo after we had appeared for two weeks in various small towns, we were engaged by Charles E. Blanchett to appear in the opening performance of the Coliseum at Rochester on July 4, 1872, for the joint salary of $35. The salary was tempting, but I dreaded the ordeal of facing the members of my family. So we arranged to appear in Rochester as the Hudson Brothers, but I was recognized for all that, and one of my elder brothers came to the theatre and told me that my father was going to have me put away in some reformatory. My first idea was to skip, but I changed my mind and went to see the old gentleman. To my surprise he was the least agitated of the whole family. He simply said, 'Charley, I'll go over to see you, and if you're all right I'll tell you, and if you're not you'll have to quit.' The old gentleman's verdict was that I was all right, and ever after he was my greatest champion. Some years later, when I was earning a very good salary, the old gentleman gave a striking proof that he was proud of his actor son. On my return to Rochester I had bought him a pair of boots that struck his fancy when we were passing a shoe store. After the purchase he invited me to have a glass of ale in a barroom kept by a friend of his called John Hohenstein. As we entered the place father said, 'John, do you know this young man?' 'No,' said John, 'I don't remember to have met him before.' 'That's my son, Charley,' said father. 'Is that so, Evans?' said Hohenstein. 'Yes,' said father; 'he's my youngest son. He's in the theatrical business, travels all over the world, earns a heap of money and sends some of it home to us every month. He's just bought me a pair of boots.' Whereupon, after looking at me for a few seconds, Hohenstein said: 'Evans, he resembles the old lady, doesn't he?' 'You're a liar, John,' said father; 'he looks like me!'"

"Where did you play after your Rochester engagement at the Coliseum?"

"We played dates at the various variety theatres of Washington, Baltimore, Buffalo, and other towns. In Baltimore we were engaged to do our song-and-dance specialty in Dominick Murray's production of Escaped from Sing Sing at Ford's Holliday Theatre. During the Spring of 1873 we played six weeks with Hooley's Minstrels in Brooklyn. After that we filled an eight months' engagement at Pete Lee's Opera House at St. John, N. B. In January, 1874, we first appeared at Tony Pastor's Opera House, 201 Bowery. We did an act called Riding in a Street Car, in which I played the part of a girl. I was only seventeen years old at the time and very short and stocky. When Niles and I first talked about going into partnership we had some doubt of our success, as he was tall and I was short, and managers at that time expected a song-and-dance team to look as much alike as possible, both on and off the stage. So Niles hit upon the idea of my impersonating a girl in one of our acts, and the act took so well in the various variety houses where we had appeared that we decided to open with it at Tony Pastor's. I don't suppose after twenty-four years it will seem egotistical to say that we made a great hit. There was so much doubt on the part of the auditors as to whether I was a boy or a girl that Mr. Pastor inserted a note in the programme the day after our first appearance stating that the performer taking the part of the girl was a boy. From the Bowery we were engaged by Robert Butler for the Athenæum at 585 Broadway, and after that continued in New York until Christmas at the Olympic Theatre."

"Did you only do female impersonations there?"

"No, indeed. I did Dutch acts, Irish acts, black acts, songs and dances, and took part in the afterpieces. About Christmas time my voice began to change so perceptibly that I was forced to retire, and returned to Rochester where I went to school for a while, it being my intention to give up the stage. But it so happened that when Larue's Minstrels came to Rochester John Henshaw's partner, Lawton, was taken ill, and Henshaw prevailed on me to join him and play the dates for Lawton. Accordingly we filled an engagement as Henshaw and Evans with Denman Thompson. Mr. Thompson was playing The Female Bathers at that time. I was one of the end men in the minstrel first part that was introduced, and also gave characterizations of a Dutch girl and an English swell. The season of 1875-76 I had caught up to Niles in stature, and we inaugurated a new act called Bric-a-Brac, which was one of the first gagging acts, and was combined with parodies on popular songs. This act succeeded the acrobatic song-and-dance act, which had been preceded by the neat song and dance. Our act made a hit and was extensively imitated. We shortly afterward introduced another act of the same kind called Comedy Mixture."

"What year were you a regular member of Tony Pastor's company?"

"That was in 1879, when we made the trip with his company to San Francisco. That company had a lot of clever people, including George Thatcher, Bryant and Hoey, Sheehan and Jones, Kelly and Ryan, Flora and May Irwin, the French Twin Sisters, John F. Sheridan, Alicia Jordan, Georgia Kane, John Morris (the lightning change artist), Ed French, and Frank Girard. Harry Sanderson was the business-manager, and Henry T. Dyring the musical leader."

"How did you come to form a partnership with William F. Hoey?"

"It came about in the natural course of events. The season of 1881-82 Bryant and Hoey and Niles and I were all with Hyde and Behman's Muldoon's Picnic company. I played the part of the minister. At the end of the second season the four of us formed a copartnership and opened at Rochester in August, 1882, with a specialty company known as Niles, Evans, Bryant and Hoey's Meteors. After the olio we presented a farce called The Book Agent, written for us by Frank Dumont. Mr. Hoey appeared as Old Hoss, the tramp, and I assumed the title-role. The French sisters also had parts in the farce. Minnie French became Mrs. Evans on May 9, 1882, before the Meteors began to scintillate, and Helena French became the wife of Mr. Hoey in July, 1883. After we had played The Book Agent for several seasons we decided to have it elaborated into a three-act piece. Charles Hoyt had recently produced the successful farce-comedy, A Bunch of Keys, and we arranged with him to evolve A Parlor Match from The Book Agent. The original agreement was that Mr. Hoyt was to receive a royalty, but several weeks after its production he sold the piece to us outright for $3,000."

"And how much did you clear out of it?"

"We played A Parlor Match over 3,000 times, and at a rough estimate I think we must have cleared from three to four hundred thousand dollars. The first performance of A Parlor Match took place at Asbury Park, N. J., on Sept. 5, 1884. Mr. Niles died Oct. 18, 1882, and Mr. Bryant had dissolved partnership with Mr. Hoey. So the firm name in 1884 was Evans and Hoey, and we played together in A Parlor Match for ten consecutive years. After the piece had been shelved for two years, Manager Florence Ziegfeld induced us to revive it, and we revived it for a tour of thirty weeks, being booked principally in the large cities. Anna Held was specially engaged for that revival."

"To what do you attribute the vitality of A Parlor Match?"

"Principally to the fact that we kept the play up to date, and particularly in the specialties introduced in the cabinet scene of the second act. We had two other plays in rehearsal—one by Grattan Donnelly and another by William Gill and Robert Frazer, but managers insisted on our booking A Parlor Match, as their patrons never seemed to tire of it up to the time that Mr. Hoey and I dissolved partnership in 1894. Mr. Hoey, as you know, died last year, and I have been devoting most of my time since 1894 to the management of the Herald Square Theatre, where the productions since my connection with the theatre have included Arms and the Man, Charlotte Corday, Rob Roy, Pudd'nhead Wilson, The Heart of Maryland, The Mandarin, The Girl from Paris, The French Maid, A Normandy Wedding, Monte Carlo, and the memorable production of The Koreans, which came to pass while I was away at Mt. Clemens. The Mordaunt-Block Stock company gave revivals of old plays at the Herald Square at the close of the regular season of 1897-98, and also produced The Ragged Regiment. The revival of The French Maid, our opening bill for this season, will be succeeded on Oct. 3 by the production of Hotel Topsy-Turvy.

"Now tell me something not set down in the bills that must have happened to you during your numerous appearances in A Parlor Match."

"That's easy! When we were playing in the town hall at Newbury, Mass., the janitor deliberately walked on the stage and motioned to us to stop the performance. As he wore a blue suit with brass buttons we took him for a constable, and naturally complied with his request. He then walked to the footlights and delivered the following ominous communication to the audience: 'If Peter Funk, the undertaker, is in the house, he's wanted outside.' Peter Funk apparently was in the house, as a very conscious-looking individual rose from his seat and solemnly walked up the aisle and out of the theatre. Our manager, Mr. Mann, told us afterward that when the janitor met the undertaker outside of the theatre he said to him: 'Peter, go home quick. There is a surprise party at your house.'"

"Any other humorous experience?"

"I'll tell you an experience that may seem humorous as a reminiscence, but came very near proving a thrilling tragedy at the time of its occurence. One season the dog we used in the first act of A Parlor Match was taken sick. So we cut the dog out at several one-night stands, but when we reached Columbus, Ohio, Pete Randall, of the Olympia Quartette, who traveled with us for so many seasons, offered to get us a dog. The property man of the theatre told him he had just the dog he needed. When I arrived at the theatre I found a monstrous Great Dane in front of my dressing-room. Mr. Hoey arrived a few minutes later, and I introduced him to the dog, adding: 'Bill, I don't think you can ever carry that dog across the stage. He's as big as a pony.' Hoey patted the dog, found him extremely good-natured, and remarked, 'I guess I can manage him all right.' Then he picked up 200 pounds of dog and disappeared into his dressing-room. Now, the scene in which the dog goes on occurs just after Innocent Kid gives the Book Agent a kiss which causes him to roll over on the floor. During the scene with Innocent Kid I heard a great racket going on in the wings. It sounded like a riot. This was followed by Hoey, as the tramp, crossing the stage and walking over my body, minus the dog. I was inclined to be vexed at his not having taken the dog across the stage with him. I thought if he couldn't carry him he might at least have led him. So as soon as the curtain was down I said to Hoey in an exasperated tone of voice, 'What's the matter with the dog?' 'What's the matter with the dog?' echoed Hoey. 'The dog's all right, but it's deuced lucky that there's nothing the matter with you. That dog has been traveling for several seasons with an Uncle Tom's Cabin show, and as soon as he saw your high hat, light trousers, white spats and dilapidated umbrella, he took you for Marks, the lawyer, and it took me and all the stage hands to hold him back. There wouldn't have been much left of you if he'd got away from them.' And I don't think there would have been much left myself, because the dog in tackling Marks had always buried his teeth in the coon skin with which the seedy coat of the lawyer was padded. In my case he would simply have made a meal of my backbone."

"Tell me one thing more. Do you intend to play a part in The Hotel Topsy-Turvy production?"

"They are urging me to, but I don't think I shall. It seems to me that I have enough work to do in the managerial line without taking part in the performance."

AMONG THE DRAMATISTS.

Dan Hart is at work upon a new play for Daniel Sully for production late in the coming season. Mr. Hart is visiting Mr. Sully at his farm in the Catskills.

George H. Broadhurst's determination to write a play was brought about in an unusual way. While he was managing the Bush Street Theatre in San Francisco, Bronson Howard happened into the theatre and requested that the usual courtesies be extended to him. The conversation between Broadhurst and Howard veered to E. H. Sothern's production of The Maister of Woodbarrow, being played at the Baldwin Theatre. Broadhurst ventured the opinion that one scene in Sothern's play was too prolonged, and being asked his reasons by Mr. Howard for so thinking, replied that the audience began to rustle their programmes and to move uneasily in their seats. "That," said Mr. Howard, "is an infallible sign, and I always look out for it. When Shenandoah was presented in Boston I noticed the great interest with which the audience followed the signals on the mountains. I determined to see how long they would watch them without becoming uneasy, and notified the stage-manager to continue them until I told him to cease. The first rustle of a programme was to be my cue, but everything remained still so long that I lost my nerve and dared not wait. I tried it the next night with the same result, and then gave up in despair, satisfied that the audiences were thoroughly interested in my stage effect." The conversation between Mr. Broadhurst and Mr. Howard was quite a long one. At its conclusion, Mr. Howard said: "You ought to try to write a play." The seed probably took deeper root than was expected. Mr. Broadhurst did try, and the result was The Speculator, after which came The Wrong Mr. Wright, What Happened to Jones, and Why Smith Left Home.

Hallucinations, a three-act comedy by Cockburn Harvey, was produced at the Litchfield, Conn., Casino, Aug. 6, and is said to have made a hit. Mr. Harvey has held engagements with Charles Wyndham and with the Girard Avenue Theatre Stock company, Philadelphia. Hallucinations is not his first attempt at play writing.

H. A. Du Souchet has secured the rights of dramatization to Arthur Henry Veysey's clever novel, "A Pedigree in Pawn." As is indicated by the title, Mr. Veysey's story is a satire on the more or less prevalent fad for a noble lineage, a family tree, a coat of arms, etc., and Mr. Du Souchet believes that it will be even funnier in the representation than in the story.

Claude Soares' new war drama, for the Sanford Dodge company has been accepted.

Jack J. Kett is completing a new war play, A Son of Uncle Sam, for production about Sept. 22. His latest comedy, A Prodigal Husband, received its first production at Columbia, Mo., recently.

Edgar Selwyn, late of Secret Service, is dramatizing J. N. Long's novel, "Miss Cherry Blossom of Tokyo."

Manager Uly S. Hill, of the Bubb Comedy company, will make a production of The Red Cross Nurse, Joseph Le Brandt's latest war play.

William Gillette's dramatization of Conan Doyle's "Sherlock Holmes" stories may be seen here in the Spring.

Charles H. Hoyt and Safford Waters are collaborating in the preparation of a comic opera about Helen of Troy.

REFLECTIONS.

A COMBINATION OF BENCH AND BAR.

The above, reproduced from the Chicago *Chronicle*, is a literal picture of the somewhat incongruous and apparently inconsistent exterior of what has been termed W. T. ("Biff") Hall's "justice shop." Mr. Hall need make no apology for things as they exist in the picture, as his reputation as a Justice of the Peace is as admirable as his repute as a journalist and good fellow.

The English players coming hither to play A Brace of Partridges at the Madison Square are headed by H. Reeves Smith, brother to Kate Tyndall, formerly of Augustin Daly's London company. The play is expected to run, it is said, for eight weeks. In London it was put forth by Hardie, Von Leer and Gordyn, along with Albert Gilmer, who brings the company here.

Miss Carlotta has sued John R. Wills for $93.25, upon a note made by him while managing Two Old Cronies. The case will be tried before Judge Steiner at the Eighth Municipal Court, on Aug. 31, M. Strassman representing the claimant.

The Harry F. Curtis Stock company have the following repertoire: The Hunchback's Leave, A Mind Dethroned, A Brother's Birthright, An Indiana Romance, A Yankee in Cuba, Dr. Jekyll and Mr. Hyde, The Cricket on the Hearth, Lend Me Five Shillings, At the Picket Line, Led Astray, and Oliver Twist.

It is said that when Maude Adams appears as Juliet William Faversham is to be Romeo and W. H. Thompson, Friar Laurence.

Louise Wakeley joined Frederick Bond's company at Albany for one week's engagement. Mr. Bond's season in Albany closed Sept. 3.

Julia Stuart will play leads with the Schiller Theatre Stock company.

Kate Bartlett, now in Moscow, expects to return to America in December.

Lisle Bloodgood has spent the Summer at Intervale, N. H., having arranged several performances at Wentworth Hall, Jackson, N. H., and having gone four miles each Sunday to sing in the village choir.

Monte Thompson, manager of the Bennett-Moulton companies, has secured The Red Cross Nurse, and will include it in his repertoire.

Mamie Lincoln, of the Sam Pitman company, was presented at Albany recently with a handsome fox terrier, which she has named "Peaches."

The O'Brien Sisters joined the Phil and Nettie Peters Repertoire company at Richmond, Ind., for a season of forty weeks.

At Gay Coney Island opened its season at Davenport, Ia., on Aug. 21, and scored a success.

Mrs. Frank Murphy has arranged with E. E. Rice to open her new theatre, Her Majesty's, in Montreal, with The Ballet Girl.

J. K. Adams has declined an offer to play his old part, Herr von Moser, in The Strange Adventures of Miss Brown.

The Cuckoo is well under way for its first production in Baltimore.

Madame Pacheco left for San Francisco on Aug. 20 with her company.

THE WHYTALS HOME AGAIN.

Mr. and Mrs. Russ Whytal arrived in New York last week, after a five months' absence in Europe. Speaking of his plans for next season, Mr. Whytal said to a MIRROR representative:

"I am not a believer in early openings, and I shall not begin our tour before November. We shall make a radical departure from the style of play of For Fair Virginia this season, believing that there will be enough war plays on the theatrical market without adding to their number, though I may put For Fair Virginia out later in the season if I find the public is war-play mad—which I doubt.

"Our new play will be a romantic costume piece, with splendid parts for Mrs. Whytal and myself. Its name? Well, I'm not sure myself. I cannot bring myself to decide between two very good titles, which I have been hesitating between for months. You shall know it shortly, however.

"They tell me I have been rather fortunate in selecting play-titles in the past, and I am desirous to maintain this good opinion. Of course, we shall give a production that goes without saying nowadays. Pleasant experiences in Europe? Many of them, but I think Sandy Hook on the return voyage was the most pleasant."

Dangers of a Great City. Two-night, repertoire and stock. Address D. 79 MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Theatres Prosper in Spite of a Torrid Wave —"Biff" Hall's Professional Chat.

(Special to The Mirror.)

CHICAGO, Sept. 3.

Another torrid wave has had its effect upon the local theatres, but they have done very well in spite of it. Clyde Fitch's play, The Moth and the Flame, which ends its two weeks at Powers' New Theatre to-night, has been well received. The company is an excellent one and the stage management well-nigh perfect. Next Monday evening the Empire Theatre company will give us The Conquerors for the first time. Mr. Faversham, Miss Milward and Mr. Crompton are in the cast. I am anxious to see how Chicago will receive the Potter play.

George Broadhurst's latest farce, Why Smith Left Home, rounds out its two weeks at the Columbia this evening, and the company will go away leaving a very pleasant impression. Mrs. Yeamans, as an autocratic cook, has made the artistic hit of the piece and is really great. The statuesque Marion Giroux has worn some startling gowns, and a modest little lady named Jessie Conant has exhibited a marvelous soprano voice. Dorothy Usner is remarkably clever as a sort of a "gold brick" maid, after the manner of the girl who kissed the Senator in A Texas Steer. In the role of "the aunt by nature and mother-in-law by instinct," Rose Snyder makes a hit, and her father, Matt B. Snyder, is very good as a bluff old general. As Smith, the man who left home, Maclyn Arbuckle shows wonderful improvement and plays the part as well as it could be played by Joseph Holland. To my mind this is the highest praise I can award him, and I feel kindly toward Arbuckle because he was a justice of the peace in Texas once. It is one of the hardest working companies I have ever seen, and it will show on the right side of the Broadhurst ledger at the end of the season.

At the Columbia to-morrow night Andrew Mack will present his new play, The Ragged Earl, and we are promised handsome scenery and costumes as well as a good company.

At one of our little outlying theatres called the Drexel there is a new organization billed as "the Black Bostonians." I imagine that my friends Colonel Henry Clay Barnabee and Major William H. McDonald will regard this as a corker—a burnt-corker, as it were.

"Jack" Haverly will leave McVicker's to-night to follow Hugh Coyle to Milwaukee, and he will take with him a very comfortable bunch of Chicago money which his "troupers" have earned in two weeks. Chauncey Olcott will take his place at McVicker's, opening to-morrow evening in another Irish play, Sweet Inniscarra. With Olcott and Andrew Mack here at the same time we will all be wearing knee breeches and singing come-all-yees as we work.

The Grand Opera House will soon open its season with Primrose and Dockstader's new minstrel company for two weeks, after which Madame Modjeska will come for a short season of the legitimate.

The Tri-State Amusement Company, which has secured the lease of the Schiller Theatre, has taken hold of the house, altered it considerably, and will reopen it at the matinee to-morrow as the Dearborn Theatre, with James Jay Brady as the active manager. The Hopkins policy of stock company and vaudeville will be pursued, and the opening bill will be Too Much Johnson. The stock company is a strong organization, headed by Edwin Arden and Julia Stuart.

Frank Curtis writes his friends here that he is to go ahead of McKee Rankin's company on a Pacific Coast tour.

Frederick Bryton will produce Forgiven at the Adelphi next week and at the Bijou the week later. Then he will return to the Adelphi to do The Corsican Brothers, and later he may appear in vaudeville in a new sketch.

Earle Stirling was here to the opening of "fashionable vaudeville" at the Great Northern. He has gone back to arrange the stage of the Salsbury vaudeville house in St. Louis.

Hopkins' has been closed this week, and the decorators have been busy in preparing for the opening to-morrow, under the direction of Manager Charles P. Elliott, Colonel Hopkins' right-hand man. Trilby will be given by the stock company, with May Hosmer in the titular role, and Harry Dixey will head the vaudevillians.

A Texas Steer is the attraction next week at the Alhambra, while over at the Bijou The Missouri Girls will be presented. There will be the usual changes of bill at the Lincoln Theatre and the Academy of Music.

Manager Jacob J. Rosenthal, of Why Smith Left Home, carefully selected a number of excerpts from the Chicago papers after the production of the Broadhurst play, arranged them neatly and mailed the result broadcast. Through an error of the postal clerk every recipient of one of the brochures had to pay 13 cents in postage due. When Jacob heard of this he tore his hair and spent a large wad of money for postage stamps which he has been sending in 13-cent lots to his victims. When Hepburn Johns, of the *Chronicle*, received his he added 12 cents to it and took Ed Salter across the street.

Treasurer Henry Sommers, of the Columbia, who is to manage the new theatre the Studebakers are building in South Bend, Ind., will open it Oct. 1, Nat Goodwin and Maxine Elliott being the attraction. A special carload of his friends will go down from here to "help him out."

Ted Marks' trunks have arrived from London, and now his daily and nightly attire is the joy of the shady side of State street and the foyers.

Do you know of anyone who wants a good agent? Here are a few lines from a modest one to Manager Tom Davis: "I am at present business-manager of a company which is run by a very cheap 'angel,' consequently I want to make a change and get on a live wire. I am a thoroughly experienced agent or treasurer, and can do as much to boom a show as anyone in the business, *bar none*. Am particularly strong on press work, having had newspaper experience. My personal appearance is strictly first-class. Am 28 years old, nearly six feet tall, and weigh about 220 pounds. Am temperate and a gentleman. Will work at any salary in any capacity until I prove my ability." The young man neglected to say whether or not he doubled in brass, but I guess he does.

Up in my police district is a large Irish policeman who takes good care of his beat. One morning last week, about 2 o'clock, he entered a tough saloon and found Casey, the proprietor, engaged with some friends in shooting craps on the floor. Calling the saloonkeeper aside the officer said sternly: "Casey, Oi don't moind yer keepin' yer place open till two or tree in the marnin', but Oi want to tell yees wan ting—Oi'll have none of this Monte Car-r-r-lo on me beat."

And the game was closed.

"BIFF" HALL.

BOSTON.

The Season Prosperously Inaugurated—Critical Comments About New Plays.

(Special to The Mirror.)

BOSTON, Sept. 3.

The season at the Hollis Street Theatre was opened brilliantly to-night with A Virginia Courtship, the comedy which Eugene W. Presbrey concocted for William H. Crane. The piece moved smoothly, the players were keyed up to the requisite pitch, and Mr. Crane never acted more fluently or more happily. He has a clever company this season, as their names will testify: Olive Oliver, who was seen here last season as a member of Mr. Mansfield's company in The First Violin; Percy Haswell, formerly with Augustin Daly; Frances Stevens, Maud Beckwith, Kate Lester, Walter Hale, Frederick Truesdell, Walter Tripp, Harry Odlin, Boyd Putnam, Percy Brooke, William Boag, and George F. De Vere.

The critics have received A Distinguished Guest, Roland Reed's latest play, adapted from the German by Sydney Rosenfeld, with varying opinions. Some have declared that the farce will be a tremendous go. Others, more conservative, have said that it might last the season out and again might not. In my modest opinion, the play is too much spun out, and borders too nearly on burlesque to be agreeable to the audiences who go to see Mr. Reed. Possibly some realization of the play's shortcomings has been brought home to him already, for he is going back to one of his old loves, The Woman Hater, by David D. Lloyd, for the second and last week of his engagement at the Museum. Mr. Reed was very popular in this piece some eight seasons ago.

'Way Down East continues at the Tremont, and small wonder; it is a homely, honest-hearted play, well played by clever people. A long run here is assured.

The regular season at the Castle Square begins with Dion Boucicault's famous drama, Led Astray. The cast is unusually strong, and the return of Lillian Lawrence after her long Western trip ought to be one of the gratifying features of the evening. She will appear as Armande Chandoce, while to Maud Odell falls the part of Suzanne O'Hara. James O. Barrows, who during his short sojourn at the Castle Square has won a warm place in the hearts of the frequenters of this theatre, will play Major O'Hara. After a week of Led Astray comes The Gov'nor.

The Park has been crowded all the week, and A Female Drummer seems to have scored several times over. Charles E. Blaney has not put any deep thought into this latest product of his pen, but he knew enough to get together a clever company of people to play it. Johnstone Bennett, with her inexhaustible supply of slang; George Richards, who never will admit that he has held the stage long enough; Eugene Canfield, that grotesque little bundle of nerves, and Willis Sweatnam, who thinks out his funny stories in a methodical way and then tells them in the most spontaneous manner, comprise a quartette that cannot be easily duplicated. Backed and abetted by a lot of pretty girls, a genuine African quartette, and plenty of dashing, tinkling music, they furnish a show that is bound to go by its own volition. Some observant person, however, who is not at all bigoted in his theatrical views, has been cruel enough to say that the piece was a case of Too Much Johns(t)one. Mind, I don't say it myself.

The first Boston production of A Grip of Steel, with Henry Bedford in the leading role, will be given at the Columbia Monday. Mr. Bedford has played the part of Ronjarre a great many times in England during the past four years, so he ought to be at least letter perfect. He has been here this week directing rehearsals. The piece was tried in New Bedford last week.

One of Smyth and Rice's companies will present My Friend from India at the Grand Opera House for one week, beginning with a Labor Day matinee. George Mack has the part of the learned Shaver, Ada Gilman is Tilly, the eccentric German girl, and Charles H. Bradshaw, Lute Vrohman, Charles Mitchell, Louise Arnott, Mabel and Ethel Strickland, and Margaret Otis are in the cast. After My Friend from India comes 1492, with Stuart, "the Male Patti," as Isabella, the daisy queen of Spain.

Williams and Walker, real coons, come to the Boston next week in what their press agent calls "A Senegambian Carnival." This pretentious title is only another name for The Origin of the Cake-Walk, a sketch written by Paul Dunbar and one of his colored collaborators. Williams and Walker have with them two score of Georgia Rosebuds and an army of minor performers, and they probably will give a warm show.

The Bowdoin Square Stock company will struggle next week with My Partner.

The wedding of Georgia Eliot Porter, daughter of Albert Ross, the novelist, to Charles Donald Mackay, of the Castle Square Theatre Stock company, took place last Tuesday afternoon at the home of the bride's parents in Cambridge. After their honeymoon Mr. and Mrs. Mackay are to live at 12 Blackwood street, Boston. Among the wedding gifts was a magnificent cut-glass punch bowl from the members of the company to which Mr. Mackay belongs. Among the guests at the wedding ceremony was F. F. Mackay, father of the bridegroom, widely known as an actor of the old school.

JAY BENTON.

PHILADELPHIA.

Warm Weather Openings in Quakertown—Coming Attractions—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Sept. 3.

This week opened with cool weather and bright prospects for amusement managers, but terrible heat followed, and the attractions suffered accordingly.

The Girard Avenue Theatre will inaugurate its season with a strong stock company this evening, presenting The Social Highwayman.

On Sept. 5 the Quaker City will have three openings: Park Theatre, with Barbour and Harkins' Uncle Tom's Cabin; Broad Street Theatre, with the first American production of Little Miss Nobody; and Chestnut Street Theatre, improved with smoking and retiring rooms in the basement, offering The Girl from Paris.

The following is the complete list of the company comprising Dumont's Minstrels for the season, which opens at the Eleventh Street Opera House Sept. 10: Hughey Dougherty, Larry Dooley, James Tenbrooke, Murphy and Gibson, Harry C. Shunk, J. M. Woods, James McCool, J. F. Hortiz, J. M. Kane, Edwin Goldrick, Joseph Perry, Richard P. Lilly, J. M. Dempsey, John A. Armstrong, Clifton Wood, C. V. Fischer, Frank Satteria, Gus Benedict, Frank Dumont, George W. Barber, and George S. Hetzell. The new burlesque will be The Return of Wanamaker's Regiment; or, What They Missed in Cuba.

Edgar Selden's latest, A Spring Chicken, will be served to the masses at the Auditorium Sept. 5 for week, to be followed by Charles H. Yale's new spectacle, The Evil Eye, Sept. 12.

Williams and Walker's Senegambian Carnival will open the Chestnut Street Opera House on Sept. 12.

Henry Chanfrau in Kit, the Arkansas Traveler, will open at the National Theatre Sept. 5, for a week.

The first production in America of Under the Mask, by Sutton Vane and Arthur Shirley, will take place at Forepaugh's Theatre Sept. 5.

The Walnut Street Theatre will be the last to open, coming along Sept. 19, with The Belle of New York.

Colonel Thomas Donaldson, a prominent lawyer, Shakespearean student and scholar, well known to the profession, is lying seriously ill at his home in this city, and there is but slight hope of his recovery.

Side Tracked was at the People's Theatre this week, and The Span of Life follows Sept. 5.

The parks have all done well, thanks to the weather, and will remain open for another week. At Willow Grove a grand Peace Jubilee will take place; opera at Woodside, Kalitz's Band at Chestnut Hill, and Liberati's Band at Washington Park.

S. FERNBERGER.

WASHINGTON.

A. M. Palmer Has a Winner in His New Comedy—Announcements of Openings.

(Special to The Mirror.)

WASHINGTON, Sept. 3.

A. M. Palmer's new comedy, That Man, is a laughter-provoking success at the Columbia Theatre. The play has met with general praise from the press, and thoroughly amused audiences have endorsed the verdict, so that it can truthfully be said that the hit is pronounced. The trial week here has strongly developed the good qualities of the piece, which will shortly be given a New York production for a run. Friday night's net receipts were donated by Mr. Palmer, and Managers Luckett and Dwyer, of the Columbia, to aid the fund raised by public subscription for the reception and display to be tendered the District of Columbia Volunteers when they return home. The regular season at this house has opened. Commencing next Monday Kate Claxton is the attraction in The Two Orphans. The Hula Girl, or Queen Lil comes Sept. 12, and the Mordaunt and Block Stock company in Diplomacy week commencing Sept. 19.

The Jaxon Opera company at Glen Echo are singing The Chimes of Normandy this week with fine effect. George W. Denham is making a conspicuous success as Gaspard. Next week the Jaxon company will present Fra Diavolo.

Manager W. H. Rapley is personally superintending a force of workmen in the rehabilitation and renovation of the New National Theatre. The opening takes place Sept. 12, when The Girl from Paris will return. The Rogers Brothers in A Reign of Error will follow; then on Sept. 26 comes Viola Allen in The Christian.

The Lafayette Square opens Sept. 19 with Hotel Topsy Turvy, which event called for a personal visit during this week of Edward Everett Rice, to look after certain of the preliminaries.

The Academy of Music commences season Sept. 12 with The Electrician. Eddie Girard in Natural Gas comes 19, and John Griffith in An Enemy to the King 26.

Sol Minster, the leader of the Columbia Theatre Orchestra, with an augmented force of picked musicians, gave serenade concerts in the lobby of the theatre for an hour every night during the past week.

It was a pleasure to again see George W. Denham on the comic opera boards. Several years ago, when the Charles E. Ford Comic Opera company was in existence, Denham attained considerable prominence as an operatic comedian. That was the time when our successful playwright, Madeleine Lucette Ryley, was the pert singing soubrette and W. H. Fitzgerald the rising tenor.

The Lyceum Theatre has as its attraction next week Ed F. Rush's Sporty Widows. Two burlesques, The Bombardment of Manila and A High Old Time, are presented, and the company includes Sanlon and Stevens, Sheehan and Kennedy, A. C. Lawrence, Minnie Clyne, La Moyne Brothers, and the Urline Sisters.

George Thatcher and Ed Marble are the topliners announced for the coming week at the Bijou Theatre. Other newcomers include Edna Bassett Marshall, James and Dannie Collins, the Whalleys, the Three Franchionette Sisters, Lotta Gladstone, Trueheart and Dillon, the Flying Zolas, Alice Warren, and a burlesque on the opera of The Chimes of Normandy.

The Columbia Theatre will shortly be adorned with a handsome and ornamental galvanized iron entrance.

the guest of Manager A. M. Palmer during

Henry C. Jarrett, the veteran manager, was the past week, having come all the way from Boston to witness the premiere of Anita Vivanti-Chartres' new play, That Man.

A hit in the song market here is the new composition, "The Peach of Razor Alley," a taking coon medley. Words and music by Charles and Nathan Heitenger, Washington's latest accessions to the army of song writers.

William McGivern, for many years with Stuart Robson, and one of the best property masters on the road, will look after the perishable and imperishable matter in the way of "props" at the Columbia Theatre this season.

Always on the alert for something out of the ordinary, Manager Thomas E. Miaco, of the City Club Burlesque company, presents a feature strictly up to date at the Lyceum Theatre this week. By means of a series of well-executed painted curtains, the important marine battles fought during the late war are vividly reproduced. This features meets with a rousing reception.

At Manager Sam Gassenheimer's Summer Garden, Leon, the juggler; Ardeline Campbell, serio-comic; Edgar Griffith, tramp juggler; the Two Graces, comic magicians; and the singer, William L. Thornton, appear to large attendance.

JOHN T. WARDE.

ST. LOUIS.

Tropic Times on the Levees—Bills at the Parks—Missouri News.]

(Special to The Mirror.)

ST. LOUIS, Sept. 3.

The usual immense crowds have been attending Forest Park Highlands this week. Papinta is in her last week, and is making her usual hit. Bessie Bonehill is an equal attraction. The Olifans are strong cards, and so are the Ellsworths, who are doing an amusing turn. To-morrow another big bill will be put on.

The Suburban Park this week is none too large to accommodate the large audiences going there to witness the big bill offered by Manager Gumpertz. Annie Meyers, a strong favorite here, meets with a most cordial reception at each performance. The rest of the programme is up to the Gumpertz standard. To-morrow, and for the week following, are booked Ben Mowatt, Abacca Brothers, Annie Meyers, Frank La Mondu, Emmens, Emmerson and Emmens, Edward Lyons and Nelette Reed, and the Suburban Comedy Four.

There is a good vaudeville bill at Uhrig's Cave this week. The leading feature is Baby Lund, who made such a hit last week that Manager McNeary re-engaged her for this week. The Rinaldos are another strong card. To-morrow another bill will be put on with an entertaining list of people.

The Columbia will open its season to-morrow. Extra preparations are being made for the event. The list announced by Charles P. Salisbury and Frank Tate includes the Four Nelson Sisters, Cawthorn and Forrester, Mrs. Alice Shaw and daughters, Raymon Moore, Anglo-American Quartette, Boscowitz, and the Kins-Ners.

Lewis and Ernest's Pavilion at Manion's Park has drawn big audiences this week because of the excellence of the bill.

Koerner's Park has done wonderful business for the past two weeks. This week one of the best programmes of the season is given.

Klondike Park has been doing its share of business this week. Manager McManus has furnished an excellent bill of good things, and the big audiences have thoroughly enjoyed them. To-morrow the usual change of programme will take place, with new faces and acts.

Dewey's Victory at Manila is in its fourth week at Athletic Park, large audiences continuing. New ballets and new vaudeville features will be put on next week.

Havlin's Theatre ushered in the second week of the season last Sunday with Coon Hollow. In spite of the extreme heat, the drama has drawn splendid audiences. To-morrow At Gay Coney Island will begin an engagement, and as it was successful in drawing big audiences last season there is no reason to doubt a big week.

The Irwin Brothers' Burlesquers were at the Standard this week. Big audiences in spite of hot weather have been satisfied with the excellent bill. To-morrow Bryant and Watson's American Burlesquers will open for a week.

To-morrow night the Olympia will open for the season with Why Smith Left Home. "Jake" Rosenthal, who has been here this week ahead of the company, says it will make us laugh, and that Smith's reason for leaving home was a good one. Maclyn Arbuckle, a St. Louisan, will play the leading role.

Al. Ahrens, for several years treasurer of the Old Grand Opera House, now Hopkins', and later filling the same position at the Fourteenth Street Theatre, has been appointed treasurer of the Columbia.

The stock companies at the Imperial and Hopkins' are in the city rehearsing.

H. B. Wandell, city editor and dramatic critic for the *Globe-Democrat*, has written a novel, "One Purple Week: And Then ——" Mr. Wandell says it is "fiction unhampered by facts," yet he admits that it deals largely with stage folk, and it will not be hard for the reader to identify some of the characters. Those who know the author's ability as a critic, and who have heard him express his views about players and their ways, personal and professional, look for something just a bit sensational. The manuscript is now in the hands of an Eastern publishing house.

W. C. HOWLAND.

CINCINNATI.

Theatres All Open for Annual Encampment—Current News—Notes.

(Special to The Mirror.)

CINCINNATI, Sept. 3.

Next week promises to be one of excitement in Cincinnati. The annual G. A. R. encampment takes place here, beginning Sept. 5 and continuing several days. There will be thousands of visitors in the city, and every theatre will be wide open and ready for the business that seems inevitable.

The curtain at the Grand rang up this afternoon on its initial performance. The attraction was Al. G. Field's Minstrels, who always open the season here. An audience of the good old kind was present. The minstrels perform again to-morrow; Monday, Jacob Litt's company begin an engagement in Shenandoah, the cast comprising Maurice Barrymore, Mary Hampton, Charlotte Crane, Minnie Radcliffe, George Wright, and others.

The Keene Stock company gave their first performance to-night at Robinson's, appearing in The Ensign. The company made an excellent impression. The Ensign will be given every night and matinee next week.

Hi Henry's Minstrels are to be the attraction at the Walnut beginning to-morrow. There are fifty singers in the troupe, and their choruses are well rendered.

McKee Rankin's company, with Nance O'Neil as leading lady, will have a week at the Pike beginning Sunday, when East Lynne will be presented. A matinee will be given daily. Camille, Leah, and Magda have also been announced. Injunction proceedings will be enforced in case Magda is put on. Herbert Carr, Henry Weaver, Jr., H. A. Weaver, and Lionel Barrymore are in the company.

A naval drama is on the bills at the Star, where, commencing to-morrow, Old Glory will be given by the Brady Stock company. Special attention will be paid to the scenic effects.

The only farce-comedy of the week will be at Heuck's, where Jules Walters will be seen in How Hopper Was Side-Tracked. Matinees will be given daily.

Walter S. Dixon, manager of the Lyceum Stock company, announces its opening at the Auditorium on Monday in My Uncle from India. The bill will be changed for the succeeding week.

An excellent vaudeville programme will be presented at the reopening of the Fountain, which will again be under the management of Max C. Anderson.

Emma Carus will be the headliner for the Ludlow Lagoon, beginning Sunday. Each evening fireworks and concerts will be features of the programme.

Coney Island and the Zoo will confine their extra attractions to music and fireworks.

At Chester Park an elaborate spectacular production entitled Cuba will be presented. There will be seating accommodations for twenty-five thousand persons.

Manager Heck, of the Wonder World, will make a feature of vitascope views, reproducing scenes of the Americano-Spanish war.

Theodore Aylward will be in charge of the box-office of the Grand this year as usual, and will be assisted by Con Schultze.

WILLIAM SAMPSON.

BALTIMORE.

Hot Weather Hurts Receipts—The Week's Bills—Theatres All Open.

(Special to The Mirror.)

BALTIMORE, Sept. 3.

This has been a week of exceptionally hot weather, and as a consequence even the suburban amusement resorts have suffered. Taking this into consideration, however, business has held out as well as could be expected. A strong olio bill is promised for the Casino at Electric Park next week, and Manager Ford will no doubt keep his promise. River View Park Casino, which has been doing so well, will also have additional attractions.

The Metropolitan Burlesquers will open on Monday at Kernan's Monumental Theatre.

At Piney Ridge will be the attraction at the Holliday Street Theatre.

Willie Collier, in The Man from Mexico, will open the season at Ford's Grand Opera House next Monday evening.

HAROLD RUTLEDGE.

LETTERS TO THE EDITOR.

THE THEATRE TAX.

WHEELING, Aug. 27.

To the Editor of The Dramatic Mirror:

SIR.—Here is a pointer for local managers. The war tax was generally supposed to be $100 for the year on all theatres in cities of 25,000 or over. This is so when the season opens in July, but if it opens in August, it is only $91.66, if in September, $83.34, and so on. Manager Feinler, of the Grand Opera House here, opened with us Aug. 26, and his stamp tax represents $91.66 for the eleven months. Before I left New York city, one of the exchanges wired many of their theatres to be sure and pay the $100 before Aug. 1. Had they waited until they were ready to open their houses in August or September, they would have made money by it, because the tax reduces as the months progress.

Very sincerely,

ARTHUR C. AISTON.

AS TO EXEMPTIONS FROM WAR TAX.

OURAY, COL., Aug. 17.

To the Editor of The Dramatic Mirror:

SIR.—Not being a lawyer, I would like to have you explain how a "building where theatrical performances are exhibited" can be a circus, even by law. If Congress declares that every animal with ears is a jackass, would that hold good in courts? But, furthermore, if every "proprietor of a circus" must pay $100, and "every building where theatrical performances are exhibited" is a circus, is it not manifestly the "proprietor of the building," not the proprietor of the performances, who must pay? Would that not nullify the section pertaining to proprietors of theatres, in which those in cities of less than 25,000 inhabitants are excepted? Under the law, which requires exhibitions for money to pay $10, how can a revenue collector rule that churches are exempt, when they give "theatrical performances" or "exhibitions for money?" If the professional must pay, why should he not make it his business to see that his greatest rival in small towns, the local or church entertainment, does its patriotic duty as required? Why should local talent performers dodge payment? Why leave the back door open for fakirs to evade the law by standing in with local societies? Yours sincerely,

MAX BEROL.

INSURANCES.

C. D. Wheeler, of the well-known insurance house of John C. Paige and Company, of Boston, has been stopping at the Metropole for the week past arranging accident insurance for the coming season among his professional patrons and friends, also insurance on scenery, properties and baggage in transit. All who contemplate making provision against accident before going on the road this season will do well to confer with Mr. Wheeler before making other arrangements. His many clients among well-known professionals speak in highest terms of the prompt manner in which all losses are adjusted.

ARENA.

PARK CITY, UTAH.—Norris Brothers' Dog and Pony show Aug. 22; two good crowds; good performances.

HAZLETON, PA.—Welsh Brothers' Circus did good business Aug. 31-2.

ELKHART, IND.—Pawnee Bill's Wild West drew two large crowds Aug. 26.

CRESTON, IA.—Buffalo Bill's Wild West Aug. 25 to packed tents.

SAULT STE. MARIE, MICH.—Gentry's Dog Show Aug. 22, 23 and La Pearl's Circus 27 did big business.

OWOSSO, MICH.—Ringling Brothers' Circus Aug. 26 to two large and pleased audiences; Foy Family especially fine. Pawnee Bill's Wild West 3.

DES MOINES, IA.—Buffalo Bill's Wild West Aug. 27 to excellent business.

SOUTH BETHLEHEM, PA.—Sipe and Blake's Educated Animal Exhibition Aug. 26, 27; crowded tents; no more pleasing attraction under canvas anywhere.

WABASH, IND.—Pawnee Bill's Wild West Aug. 24 to fair business; fine performance. Ringling Brothers 31.

LARAMIE, WYO.—Norris Brothers' Dog and Pony Show Aug. 26 to large business; first-class attraction.

PLATTEVILLE, WIS.—The John Robinson shows 25 to packed tents; entire satisfaction.

MATTOON, ILL.—Norton's Circus Aug. 23; good attendance; poor performance.

NILES, MICH.—Pawnee Bill Aug. 29; S. R. O.; excellent performance.

TOLEDO, O.—Ringling Brothers' Circus gave fine performances to packed tents Aug. 29.

LINDSAY, CAN.—Walter L. Main's Circus Aug. 30 to good business; general satisfaction.

IN OTHER CITIES.

(Received too late for classification.)

ST. PAUL.

The opening of the regular season at the Metropolitan Opera House, Aug. 28, was auspicious. The audience was exceptionally large for a Sunday. The Wilbur Opera co. opened a two weeks' engagement, presenting Fra Diavolo 28-31, and Maritana Sept. 1-3. The Wilbur Opera co. has not been seen here for nearly three years. During previous visits the co. ever met with a warm welcome from the theatre-going people of St. Paul, and the cordial greeting tendered a number of the old favorites on their reappearance evidenced a pleasing remembrance. Among the familiar faces missed were the favorites Susie Kerwin, W. H. Clark, Maud Daniels, Eloise Mortimer, Belle Hamilton, and May Baker. The co. give a very creditable performance of Fra Diavolo. The prima donna, Marion Manola, was suddenly taken seriously ill and unable to appear in the role of Zerlina. Hattie Richardson assumed the part, and gave a very pleasing rendition of the role. Miss Richardson has a strong, clear voice, and is conscientious in her work. Gus Vaughn's Fra Diavolo was a good portrayal, both in voice and action. W. H. Rohnie is very clever and satisfactory in his work. His Beppo was a success. J. E. Conley made an excellent Lorenzo. Al Lamar's Giacomo was well taken. Harry Lane, as Matteo, Emmett Drew, as Lord Allcash, were decidedly good. Lillie Taylor, as Lady Allcash, well sustained the role. The large chorus of bright and pretty girls do clever work. F. N. Lang is a capable musical director, and his orchestra does excellent service. The specialties introduced between the acts are a taking feature. Little Annie Laughlin is pretty and a very bright and precocious child, and she scored a hit in her clever musical monologue, coon songs and imitation of Mrs. Leslie Carter. Her work is most meritorious. The living pictures were an artistic success. The Circus Clown 4-10.

The Henderson Stock co. gave an excellent production of Held by the Enemy at the New Grand Opera House 25-27, drawing large attendance. The play was put on in good shape, and the characters were sustained with great spirit by the players. Sarah Truax made a very prepossessing Rachel McCreery. Kendall Weston's Colonel Prescott was well taken. Guy Bates Post was decidedly good as Surgeon Fielding. Frankie M. Raymond, as Susan McCreery, does a very neat bit of comedy work, and won noticeable favor. The balance of the cast did praiseworthy work. The Henderson Stock co. has made a very favorable impression, and closed on Saturday evening a successful three weeks' engagement. The regular season at the New Grand was opened by Murray and Mack and a capable co., presenting Finnigan's Ball 28-Sept. 3, to full houses. There is not much plot or seriousness in the skit, yet there are some good things and funny situations. Cale Murray, as Connor Casey, and Olne Mack, as Timothy Finnigan, are droll characters, and they do a lot of knockabout work that seemed to take with the audience. The ladies are handsomely costumed. Some of the specialties are novel and taking. Kitty Beck was very clever in her little specialty, and took well. The Trumbull Sisters do a good musical turn with harps. Kitty Hawthorne did a neat musical specialty. Fred Wilson and Lew Delmore do a good specialty. The audience were amused and laughed uproariously throughtout the performance. Mathews and Bulger in By the Sad Sea Waves 4-10.

The Henderson Stock co. will open an engagement at Denver 5. Sylvia Linden joined the co. 24. Adelaide Fitzsimon, Harry Mainhall, Benjamin Horning, and J. Donovan will join the co. at an early date.

Manager Matt Berry is making great preparations for Pain's great spectacular production, Cuba, to be produced here during State Fair week, Sept. 5-10.

The Metropolitan Opera House staff follows: L. N. Scott, manager; Charles E. Beech, assistant-manager; William Egan, treasurer; John Williamson, assistant treasurer; Samuel Newman, door-keeper; Henry Lowenthal, head usher; James Robertson, stage-manager; Eddie St. Clair, electrician; Edward H. Schroer, advertising agent. The staff of the New Grand Opera House embraces Theodore L. Hays, resident manager; T. B. McCormick, assistant manager and treasurer; A. G. Fales, assistant treasurer; James T. Stroud, door-keeper; Walter Keiter, head usher; David Martin, stage-manager; W. McCloud, electrician; Frank Harris, advertising agent.

GEORGE H. COLORAVE.

LOUISVILLE.

Jule Walters opened the regular season at the Avenue Theatre Aug. 28 with his rollicking farce-comedy, How Hopper was Side Tracked. The play served as an excellent vehicle to enable Mr. Walters to appear to the best advantage in his peculiar line of comedy work. He was ably assisted by Louise Llewellyn and a capable co. Martin's U. T. C. 4-10.

Bryant and Watson's American Burlesque co. occupied the stage at the New Buckingham for the week commencing Aug. 28, and presented a first-class vaudeville bill to excellent patronage. The Bon Ton Burlesquers 4-10.

The management of Macauley's announces that the opening of the season at that house will occur 9, 10 with Al. G. Field's Minstrels. The house force will be practically the same as last season. Will Colgan will continue as business-manager, Edmond Phlohm will officiate in the box-office, and the veteran Buck McKinney will guard the main entrance. Manager Macauley writes from New York, where he still lingers, that he has secured a booking for the coming season of the pick of the good things traveling.

Manager Meffert, of the Meffert Stock co., states that his season at the Temple Theatre will commence 19. He publishes a list of the plays that will be presented, which embraces a fine collection. The announcement of the first bill is not yet made.

Claude Robinson and Max Phlom, Louisville boys, will again be connected with the New Orleans theatres. They have been employed there in a business capacity for the past five years, but spend their Summers in Louisville.

Former Manager James B. Camp, who has returned from a Summer vacation, was a guest of Captain Phillip on the battle ship *Texas* when that vessel was in New York Harbor.

C. F. Gibney has been engaged for the Meffert Stock co. and will play the parts heretofore entrusted to Edmond Day.

Shirley M. Crawford, formerly treasurer at the Avenue Theatre, and who for a time appeared successfully on the stage and who afterward became a lawyer, practicing in Louisville, is doing excellent work for a Louisville paper as a war correspondent. He is a member of a Louisville regiment and is at the front.

Thomas Coffin Cook has joined the Ward-James-Kidder co.

The project of establishing a permanent orchestra of a high class in this city is again being discussed by prominent musical people of Louisville.

Sol Marcossin is spending a brief vacation with his home people. He closed a successful Summer season Aug. 24 at Lake Chautauqua, where he was associated with William H. Sherwood, the pianist. The young violinist has several offers for next season under consideration.

Manager Daniel Quilp, at the Auditorium, will conduct that place during this season as in former ones. The motto "For great attractions only" still holds with the Auditorium. Manager Quilp will announce later the bookings that he has arranged for.

CHARLES D. CLARKE.

DETROIT.

The Lyceum opened Aug. 28 with Primrose and Dockstader's Minstrels as the attraction. A large audience was in attendance. The house has been undergoing a renovating process. The most changes have been made in the lobby, which has been handsomely redecorated. One of the new features is a series of mirrors which has been placed above the wainscoting. The theatre is also very proud of its new box-office. The minstrel show is first-class. George Primrose, Lew Dockstader, Lew Sully, and Jimmy Wall were at their very best, and they were well assisted by the other members of the co. They have new songs and new jokes, some of them very good. Sowing the Wind 4-10.

At Whitney's 28-3 the attraction is Uncle Josh Spruceby. It is a very good play of its kind and is affording entertainment to crowds. Some of the best players in it are Arthur Aherns, who does a German comedy character in a very able manner; Dora Cole, who plays a country girl with good effect, and Grace Hodgkins. Finnegan's 400 4-10.

KIMBALL.

DENVER.

The stock season at Manhattan, which has proven so enjoyable in every way, would have seemed incomplete without a Southern play, and Manager Gilen's selection of A Southern Romance as the bill Aug. 21-27 proved a happy one. The production proved very successful, drawing the usual large business. Blanche Walsh as Lydia Ransome was winsome and girlish in the earlier scenes, and womanly and intense in the strong parts of the play. Her work shows admirable adaptability, both in mood and expression, and perfect in sympathy with the character she is portraying. Emmet Corrigan in a heroic role proved that his ability is not limited to the heavies he has played all season, and his Andre in the present production was a most meritorious performance, marked by sincere appreciation and considerable polish, being decidedly well played. Hobart Bosworth's Colonel Ransome was a striking and effective character study and another tribute to Mr. Bosworth's well-known versatility. As Emily Wyckoff Helen Robertson did probably the best work of her season, playing the part with commendable verve and dash, and evidencing decided and well directed comedy talent. Madge Carr Cooke's Merity was another triumph for this clever woman, who, despite the fact that she is an Englishwoman and had never played a darky part before, scored an emphatic hit. James Carey did the negro servant excellently, giving in many artistic touches and thoroughly intelligent treatment. Ben Johnson's Beverly Johnson was decidedly good, well in character and acted to the effect. Mr. Keane and Mr. Herbert were acceptable. Alf Fisher deserves a great deal of credit for the excellent manner in which the production was staged and directed. Divorcons next.

A good vaudeville bill drew large audiences at Elitch's 21-28. Among the attractions were the Rockett Brothers, the Bouwe Tyrolean Troubadours, Professor Doherty's dogs, Devere and Kenwick, Drawee, George Duvis, and the Brothers Martinetti.

A. J. Hawes, the assistant stage carpenter at Manhattan, has a clever trio of children who are destined to make their mark in vaudeville some day. These children, two girls and a boy, do a military act, which includes a silent cavalry drill and a broadsword combat—and they do it excellently.

F. E. CARSTARPHEN.

PORTLAND, ORE.

A return to the Marquam, Aug. 23, 24, of The New Dominion, with Clay Clement and his exceptionally clever co., was greeted by good attendance. Mr. Clement is well and favorably remembered here as a member of Cordray's Stock co. in '91-2, when he produced The Montebank and The Bells. Since then, Portlanders are glad to note, he has, through unflagging perseverance and his own cleverness, materially improved in every way, and his delineation of the baron in his new play, and the play itself, excels anything Portlanders have seen in many theatrical seasons. Thomas F. O'Malley's Napoleon Randolph was as neat and as good-natured a negro servant bit of acting as one could wish. William B. Mack made a brisk, vimful, lawyerlike Charles McVeigh. H. S. Duffield met all requirements as Norman Edgar Randolph, the old Virginia gentleman. The ladies of the co., Nell McElwen, Phosa McAllister, Gertrude O'Malley, and Lucille La Verne, acquitted themselves admirably, noticeably Miss La Verne, whose dash and spirit as Mrs. Josephine Dulaney was particularly charming. Jeffrey D. Williams Marshall Boner, the "bad man" of the play, was especially well sustained.

Cordray's will soon open its '98-9 season. Workmen are thoroughly overhauling, painting and redecorating the interior of the house. The stage is also being enlarged to accommodate several extra big attractions that have been booked this season. In this connection Manager Cordray predicts that we are going to have the biggest theatrical season we have had for years. He says his house is booked solid, and when it opens Portlanders will be given forty-five weeks of good attractions. Cordray's is on what is known as the Transcontinental circuit, represented by H. A. Reed, New York.

Clay Clement was entertained at luncheon 24 by Mr. and Mrs. John F. Cordray at their new home.

Clay Clement has in Harding Martin, treasurer of The New Dominion co., a bright and up-to-date young man. Mr. Martin, prior to accepting the treasurership of Clay Clement's co., was connected with the advertising department of *McClure's Magazine*.

O. J. MITCHELL.

CLEVELAND.

The past week was the hottest of the Summer, and in consequence the outdoor resorts have been reaping the benefit. Haltnorth's Garden Theatre has been crowded at every performance, and the bill week of 29 was one of the best since vaudeville was inaugurated.

Daniel Sully opened at the Lyceum Theatre 29 in his new play, Uncle Rob. Mr. Sully was greeted with much applause, as he has not been seen here for several seasons. He was supported by a good co. and played to fair business considering the torrid weather. The Purser 5-10.

Ralph E. Cummings and his fine stock co. were seen in comedy at the Cleveland Theatre week 22, presenting All the Comforts of Home, and were favored with good houses. For week of 5 The Two Orphans will be produced.

After an absence of two weeks in the East, A. F. Hartz, manager of the Euclid Avenue Opera House, is back home, superintending the overhauling of his house, which will open 5 with Primrose and Dockstader's Minstrels.

Effie Shannon and Herbert Kelcey in The Moth and the Flame 12-17.

Nana is being exhibited in Cleveland at 168 Euclid Avenue. This painting was seen here some years ago in the lobby of the Opera House.

Cleveland Lodge of Elks took in the street fair at Akron 26. It was given under the auspices of the local lodge of Elks, and was a grand success.

WILLIAM CRASTON.

CORRESPONDENCE.

[Received too late for classification.]

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Henry Miller 12-15. Frawley co. 16-24.—BURBANK THEATRE (John C. Fisher, manager): A Prisoner of War, capitally presented by the Bacon co., drew well week Aug. 22-27; Edith Lemmert winning much favor as Lucille. Captain Swift 29-4.—ITEM: Manager Wyatt, of the Los Angeles, has returned from a trip to San Francisco, whither he went to close with some attractions for the coming season.

CONNECTICUT.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Shore Acres to large audience 1; performance good. A Hot Old Time 2.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Notwithstanding the excessive warm weather large audiences greeted Wasaburn's Minstrels Aug. 29. James West, Joe Lewis, and the Knox Brothers are worthy of mention. This event marked the opening of the theatrical season, and the Grand, resplendent in new colors, new electrical effects and new furnishings, presented a beautiful appearance. Manager Kinneman deserves much praise for the able manner in which the reconstruction has been carried on, many of the ideas originating with him. Human Hearts 31, 1. Side Tracked 3. Baldwin-Melville co. 5. Carrie Lawton Opera co. 12, 13.—ITEMS: Kline's cinmatographs, under canvas, featuring Spanish-American war pictures, has tested the capacity two nights of their week's engagement.—George Benbore, of this city, has signed with The Pay Train as stage carpenter.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hesslin and Mack, managers): Pickert's Comedians Aug. 29-31 did good business and met with favor. Brousnahan-Jackson Comedy co. 5-10. The Board of Trustees have voted to make many important improvements to this house, among which will be the placing of plush opera chairs and the wiring of the stage for electricity. Gas has been used on the stage and electricity in the auditorium. The scenery will be retouched, and a complete new stage equipment, comprising furniture of all kinds, will be added. The changes interfered with the regular opening of the house, which will occur the latter part of the month, if Captain Swift has been secured. In the meantime light attractions will be played.—WILSON OPERA HOUSE (W. P. Meade, manager): This house, completely renovated, opened 29 with Shore Acres. The audience was large. The interior of the house has been changed completely and presents a very pleasing effect. Guy Brothe Minstrels 30 had a larger house than the attracti deserved, the performance being decidedly amateurish. Lack of rehearsals doubtless caused this, for in the show are several good acts.

IOWA

CLINTON.—ECONOMIC THEATRE (William McMillan, manager): Season will open late, owing to a dearth of good attractions this month. Other People's Money is booked for 6. Manager C. W. Snyder will bring Walker Whiteside and his co. here to for rehearsal, playing 25, 26. My Friend from India 28. The Fume of New York 19. Shantytown 30.—DAVIS OPERA HOUSE (William McMillan, manager): This house has lately been thoroughly renovated, both in front and behind the curtain, and presents a greatly improved appearance. Dr. Loyd Cooke gave a spiritualistic entertainment Aug. 26 to small business. Variey co. 12-17. Earl Doty co. 19-24.

Notice, Provided by Act of Congress.

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HORATIO C. KING, Attorney for Leonard Grover and Leonard Grover, Jr.

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HORATIO C. KING, Attorney for Leonard Grover and Leonard Grover, Jr.

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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, $4; six months, $2; three months $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 621 38th Street.

Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. Australian agents, Gordon and Gotch, 123 Pitt St., Sydney, N. S. W. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post-Office as Second Class Matter.

NEW YORK, - - - SEPTEMBER 10, 1898.

Largest Dramatic Circulation in the World.

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Week Ending September 10.

New York.

METROPOLIS (Third Ave. and 149d St.), Closed.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), THE HIGH ROLLERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), WHAT HAPPENED TO JONES.
HARLEM MUSIC HALL (125th. St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), THE LOST PARADISE.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
TERRACE GARDEN (58th St.), CONCERTS.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), BOCCACCIO.
MURRAY HILL (Lexington Ave. and 41st. St.), THE EXPERT.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), SECRET SERVICE.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), YANKEE DOODLE DANDY—40 to 47 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), DR WOLF HOFFER IN THE CHARLATAN—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.), THE FRENCH MAID—Revival, 2 to 9 Times.
GARRICK (45th St. East of Sixth Ave.), A DAY AND A NIGHT—7 to 13 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), THE TURTLE—2 to 9 Times.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), STUART ROBSON IN THE MEDDLER—5 to 11 Times.
DALY'S (Broadway and 30th St.), THE RUNAWAY GIRL—13 to 20 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), A MODERN VENUS—2d Week.
FIFTH AVENUE (Broadway and 28th St.), CHARLES COGHLAN IN THE ROYAL BOX. Announced for Sept. 10.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), OUR NAVAL VICTORIES—44 to 56 Times.
MINER'S (312-314 Eighth Ave.), THE KNICKERBOCKERS.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), E. H. SOTHERN IN THE ADVENTURE OF LADY URSULA—5 to 11 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), WHEN LONDON SLEEPS.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
FOURTEENTH St. (14th St. nr. Sixth Ave.), DEVIL'S ISLAND—9 to 16 Times.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE OLD HOMESTEAD—4th Week.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12.30 to 11.00 p. m.
STAR (Broadway and 13th St.), C. W COULDOCK IN HAZEL KIRKE.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), HAY HOWARD'S COMPANY.
PEOPLE'S (199-203 Bowery), MCSORLEY'S TWINS.
MINER'S (165-169 Bowery), BOHEMIAN BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (388 Fulton St.), THE PRIVATE SECRETARY.
HYDE AND BEHMAN'S (340 to 352 Adams St.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), A SURE CURE.
UNIQUE (194-196 Grand St.), VAUDEVILLE
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
PARK (561 and 563 Myrtle St. nr. Fulton St.), THE COUNTRY BUMPKIN.
EMPIRE (101-107 South 6th St.), NINA DIVA'S EUROPEAN SENSATION.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), AN ENEMY TO THE KING.
BIJOU (Smith and Livingston Sts.), THE DAWN OF FREEDOM.
MONTAUK (585-587 Fulton St.), A STRANGER IN NEW YORK.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

A RECENT despatch from London to the effect that an American manager in that city purposed to engage for exploitation in this country a woman so vilely notorious that her appearance on the stage in Paris was interdicted by the police authorities some time ago fortunately was denied by the manager in question. The fact remains that there are so-called managers whose methods at once give plausibility to a report of this character. They are persons whose own prurient imaginings, supplemented by an olfactory equipment that equals the vulture's for a sense of putridity, develop on the American stage the indecencies that afford texts for the enemies of the theatre.

STILL GROWING AND FLOURISHING.

"ONE by one the stock companies are closing their Summer seasons throughout the United States to join their regular companies for the ensuing year," says the Salt Lake *Herald*, and that paper adds: "There will probably be less [*sic*] stock companies the coming season than the last two years, for the reason that managers are offering better inducements with road companies."

It would be interesting to know the source of the foregoing misinformation. The stock companies are not one by one closing their seasons throughout the United States, and there is no sign that they will close during the regular season now beginning. On the contrary, one by one new stock companies are coming into view, and there promises to be a greater number of them in operation than ever.

Not counting the long-established metropolitan stock companies, or the several companies formed on the stock idea that travel, there are to-day in operation thirty-five or more stock organizations throughout the country. In this city are the Murray Hill and Columbus companies; Brooklyn has the Park company; Boston the Castle Square and the Bowdoin Square companies; Chicago the Hopkins and Court companies; Cincinnati the Neill, Brady, and Keene companies; New Orleans the Grand Opera House and St. Charles companies; San Francisco the Frawley, Alcazar, and Morosco companies; Philadelphia the Girard Avenue, Forepaugh, and Standard companies; St. Louis the Hopkins and Imperial companies; and added to these are the Cummings in Cleveland, the Grand Opera House in Columbus, the Turner in Toledo, the Grand Opera House in Indianapolis, the Français in Montreal, the Cummings in Toronto, the Shubert in Syracuse and Troy, the Meffert in Louisville, the Lyceum in Baltimore, the Columbia in Newark, the Woodward in Omaha, and the Salisbury in Milwaukee. Surely, this does not look like a cessation of stock company operations!

The stock company is a development to meet the peculiar conditions that prevail in the American theatre. Managers are not "offering better inducements with road companies," because there are really fewer road companies organized than the natural development of dramatic affairs would call for. While all other business enterprise is growing to keep pace with the great growth of the country, the business of the theatre is comparatively stagnating, for reasons well known and not necessary to reiterate here. There being too few combinations, or road companies, to fill the theatres throughout the country, the managers of many of those theatres are depending upon the stock companies to furnish them with the business for which theatres have been built.

A SOCIAL PRESCRIPTION.

A PERSON recently made inquiry in a New York newspaper as to how a Shakespeare club ought to be conducted in order to be successful, whereupon another person, evidently anxious to help out the inquirer, wrote to the newspaper his own experiences in conducting such a club.

"For twelve years," said the respondent, "I conducted a Shakespeare club with pleasure and profit to myself and, I think, to those connected with it. Our membership was limited to forty, and about evenly divided between the sexes. We took good care that at least half the members were unmarried, and that the men were bright and brainy, and the women pretty and intelligent." After detailing the incidental dips into Shakespeare indulged by the club at its fortnightly gatherings, this prescriber of method added, "and then refreshments were always served. As one of our lady members said, 'It would be impossible to run a flirtation club of two, much less a Shakespeare club of forty, without something to eat.'"

Here would be a social—it certainly is not a Shakespearean—discovery, were it not for the fact that the same method has been employed by whist coteries, poker clubs and progressive euchre organizations, and is even affected by that later development of suburban transit called the trolley party.

PERSONAL.

STANNARD.—Above is a portrait of Anna Stannard, who has been engaged for the leading role in John Martin's secret, which will open at the Star Theatre, New York, on Sept. 19.

KNAPP.—Henry L. Knapp, the able and alert dramatic editor of the Philadelphia *Inquirer*, spent a day in town last week.

WYNDHAM.—Charles Wyndham, in view of the recent accident to the Prince of Wales, will provide in his theatre in London an elevator running to the royal box, so that H. R. H. may see the play without imperiling his limbs on the stairs.

SCHOEFFEL.—John B. Schoeffel is gratified by the big success of the Boston Tremont's opening with 'Way Down East. The business is large for this season of the year.

SULLIVAN.—Sir Arthur Sullivan, after a long vacation on the Continent, has returned to England, much improved in health, to direct the Leeds musical festival, for which rehearsals began on Saturday.

LEDERER.—Emanuel Lederer will sail for Germany toward the end of September, to witness the premiere of Sudermann's new play in Berlin, and to attend to various matters in connection with the works of the many German dramatists whose American agent he is. Mr. Lederer will be absent but five weeks.

EDWARDES.—George Edwardes gave to Marie Tempest a particularly stylish brougham as a wedding present.

LE MOYNE.—Mr. and Mrs. W. J. Le Moyne will appear in this city during the coming season with Annie Russell in Henri Lavedan's drama, Catherine. They may go to London in the Spring.

TERRISS.—Ellaline Terriss has been out of the cast of A Runaway Girl in London since the death of her mother, Violet Lloyd playing the title part in her place.

HACKETT.—James K. Hackett will begin rehearsals for his starring tour in this city on Sept. 26.

BOYD.—Anna Boyd and Joseph H. Coyne were married in this city, on Aug. 27.

DE VERE.—Clementine De Vere has been signed for the International Opera company, to sing prima donna roles in English and Italian, opening in Washington, on Oct. 17.

COGHLAN.—Charles Coghlan is expected to arrive in New York to-day (Tuesday), from his Summer home in Souris, P. E. I., and will assume personal control of the rehearsals of The Royal Box.

POWERS.—James T. Powers, the merry comedian, has recently blossomed out as a song-writer. Some of his recent efforts have been published by a New York firm, and Powers spends all his spare time in street cars, whistling the airs into popularity.

MOWER.—Fred Mower has arranged for an elaborate production at a Boston theatre of Carrie Ashley Clark's new play, Green Mountains. Those who have heard the play pronounce it a second Shore Acres.

COWARD.—Mr. and Mrs. Edward Fales Coward rejoice in the possession of a little daughter, born Aug. 23.

HOLLAND.—George Holland returned to town, Sept. 2, to prepare for his trip to New Orleans, where he will direct the stock company at the Grand Opera House in that city.

ROGERS.—Lorraine Rogers, the veteran manager, husband of the late well-known actress, Charlotte Thompson, spent a few days in town last week. Mr. Rogers still keeps his weather eye on things theatrical, but he is content to enjoy life at his tobacco plantation, at Richmond, Va.

FYNES.—J. Austin Fynes, general-manager of F. F. Proctor's enterprises, has been unable to take any regular vacation this Summer, owing to the immense amount of work in connection with the circuit. He has spent the heated term with his family at Larchmont, and has run into the city every day.

THOMPSON.—W. H. Thompson, who has been confined to his bed for the greater part of the Summer, the result of a severe kick from a horse at Muldoon's place, White Plains, is at last able to be about again. Mr. Thompson walks lame, but he will be able to resume work when The Little Minister opens its season.

BALLAD OF THE BARNSTORMERS.

We're only prairie actors, and our repertoire is old—
As aged as the costumes that we wear.
Our properties and methods are of antiquated mould,
And our scenery is quite beyond repair.
We're capable of mutilating any form of art,
To satisfy the popular demands—
But nobody will blame us who has ever had a part
In a show that plays the small provincial stands.

We're booked for every village from Chicago to the Coast,
Escaping all the towns of any size.
We may be out a month before we even meet the Ghost—
Though we get right well acquainted with the ties.
According to our contracts we must "double on the brass,"
And in theory that's sensible enough—
But after walking half the night, and sleeping in the grass,
The reality is rather more than tough.

It's hustle and it's bustle and it's rushing to the train—
(In case we have the cash to pay the way);
It's packing and unpacking; then it's packing up again—
And it's just this round of pleasure every day.
But mind you, brother Thespians, we're in the struggle yet,
And Fame will not forever pass us by.
And if she does? No matter—we are pretty sure to get
A notice in THE MIRROR when we die.

RANDOLPH HARTLEY.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

JOHN W. ELKINS, Chicago, Ill.: A Wife's Peril is an adaptation of Sardou's Nos Intimes.

SINGER, Richmond, Va.: Stephen C. Foster, the song writer, died on Jan. 15, 1864.

A. M. H., Baltimore, Md.: The fire referred to was the burning of the Italian Opera House, at Paris, France, in 1838.

C. H., Philadelphia, Pa.: Lecocq's opera, *Le Cœur et la Main*, has been presented in this country both as Heart and Hand and as Micaela.

WILLIAM E. WOODBURY, Newark, N. J.: Yes, Marie Prescott played the part of Ruth in The Wages of Sin during the season 1884-85.

DAVID P. LIVINGSTON, Boston, Mass.: You are wrong. It was the steamship *London* on which Gustavus V. Brooke lost his life in 1866.

WAGER, Greenville, S. C.: The "Boz" Ball, in honor of Charles Dickens, took place at the Park Theatre, New York city, on Feb. 16, 1842.

C. F. WARREN, Bethlehem, Pa.: C. Coquelin first appeared in the title-role of Cyrano de Bergerac on Dec. 28, 1897, at the Theatre De La Porte-Saint-Martin, Paris, France.

PARISIAN, New York city: You are right. Madelon was not the original title of the opera. It was called La Petite Mademoiselle, by Charles Lecocq, when performed in France.

F. A. STAPLES, Mendota, Ill.: 1. No such autobiography has been published. 2. He only pretends to play on the piano. The playing is done by a professional musician behind the scenes.

H. P. N., Lexington, Ky.: Yes, Anstey's novel, "The Tintus Venus," has been dramatized. W. G. Wilde made a dramatization, in which Rosina Vokes appeared at the Globe Theatre, Boston, Mass., on Oct. 5, 1885.

CHICAGOITE, Chicago, Ill.: The Auditorium of Chicago, Ill., was dedicated on Dec. 9, 1889. The day following Adelina Patti appeared in Romeo and Juliet, which was the opening performance.

ED. CLISKEE, San Francisco, Cal.: Harry B. Wilson, who, you say, recited the poem, may be addressed care of the New York Press Club. He can probably tell you where the poem is published.

IRA P., Boston, Mass.: It is customary to consider forty weeks a full theatrical season, the season running from about the first or second week in September, to about the first or second week in June.

T. R. NORTON, New York city: It was not in New York city, but in Philadelphia that Henry Irving played Hamlet for the first time in America. The performance took place at the Chestnut Street Opera House, on Dec. 4, 1883.

L. N. R., Bloomsburg, Pa.: Yes, the late J. K. Emmet made a tour around the world, making his first appearance, after his return to America, at the Standard Theatre, New York city, on April 22, 1878.

M. T., New York city: The MIRROR DATE BOOK doesn't "give theatre or company dates." It gives the dates of every day in the year with blank space opposite each date for the purpose of inserting the company's route or other memoranda.

ENQUIRER, Washington, D. C.: John O'Keefe, the dramatist, died sixty-five years ago. He was eighty-six years old at the time of his death. He was the author of about fifty plays and farces, including The Agreeable Surprise, Wild Oats, Modern Antiques, Fontainbleau, The Highland Reel, Love in a Camp, The Poor Soldier, and Sprigs of Laurel.

ENQUIRER, Washington, D. C.: Washington, D. C., has had a theatre since 1800, when the United States Theatre was opened. In 1836 this theatre was called the National, and it was burned respectively in 1820, 1845 and 1857. A theatre, built on the same site, was opened in 1861; was burned on Jan. 28, 1873; and was reopened on Dec. 1, 1873. The New National Theatre was dedicated by Rhea, on Oct. 5, 1885.

R. MORGAN, Chicago, Ill.: 1. The average salary for the act you refer to would be from $50 to $100. 2. Yes, there is a reasonable demand for such an act. 3. Read the vaudeville pages of THE MIRROR from week to week for the information you desire in regard to vaudeville houses and the names of managers. 4. Proprietors of theatres in cities of more than 25,000 population are required to pay a war tax of $100. Consequently, the manager of a traveling vaudeville show would not be required to pay any war tax if his company played exclusively in such cities. But he would have to pay a war tax in each State in which the company played a town of less than 25,000 population. The tax for a traveling company is $10 in each State for the year beginning July 1 in any calendar year, or at that rate when the special tax liability begins in any other month than July, reckoned from the first day of such month to the first day of July following. 5. Vaudeville teams are not required to pay a war tax unless the entire performance is given under their management.

THE USHER.

The managers of the leading theatres in Boston have made an agreement to restrict the use of printing this season. The parties to it are John B. Schoeffel, manager of the Tremont Theatre; Eugene Tompkins, manager of the Boston and Park Theatres, and Isaac B. Rich, manager of the Hollis Street Theatre and Boston Museum.

The agreement was made in January last and goes into effect with the opening of the present season. Under its terms stands of printing are abolished entirely. No lithographs or other window printing are used, and lithograph passes are prohibited. Each theatre in the combination is limited to 200 three-sheet boards in the city of Boston, and not more than four seats a month can be given for any three-sheet board privilege. Photographs and frames may be exhibited in windows. Half-sheets to the number of 100 may be displayed in hotels, railway stations, at ticket agencies, etc., but indoors only.

In the course of a season, if this compact is strictly lived up to, there will be saved to the Boston managers and the companies playing at their theatres at least $60,000. There has been little objection raised to the rule by visiting managers thus far, and the great majority of those booked during the season have expressed their hearty approval of it.

The result will be followed with the keenest interest, and if it is satisfactory the abolition of printing will extend undoubtedly to the first-class theatres in other large cities. Even greater than the saving in actual outlay for material and posting will be the enormous gain in shutting off the army that gets into the theatres on lithograph passes, the bulk of which fall into the hands of the scalpers and are sold at cut rates.

It has been estimated that in former seasons twenty thousand persons a week have secured admission on these passes. The cutting off of nearly half this number will unquestionably serve to create a material increase of paying playgoers.

An actor who had served a term in the penitentiary for wife-beating was released last week. The warden stated that during his imprisonment his behavior had been exemplary. He had paid his debt to the law for a serious offense, and when he emerged presumably he was entitled to be left to make a fresh start in life, with an opportunity to win a place in the esteem of his friends and the public.

But this reasonable view of the case is not shared by the yellow journals. They have united to hound the man anew, as if he had not paid the full penalty of his past misdeeds, and they have used their best endeavors to head him off from the prospect of future employment in his profession.

Managers were interviewed and asked whether they would be willing to engage the actor should he apply to them. Some thought he ought to have a chance. Others—particularly those lofty managerial moralists whose regard for the public's sensibilities and for the good name of the profession has been shown by the frequent production of filthy plays—gave vent to much noble indignation and declared that the presence of the ex-convict should never pollute their theatres. This was the sort of thing the yellow journals wanted, and they made the most of it.

I know nothing personally of the actor's intentions, or whether his experience has taught him a lesson; but I submit that in the name of decency and fair play he has the right to rehabilitate himself, if he choose, without the interference of the sensational press, whose hypocritical and hypersensitive concern for the stage and the public in this matter more properly and pertinently might be directed toward self-regeneration.

At least one theatrical observer sees a bow of dramatic promise in the stirring national events of the past few months. His conclusions are published in the Chicago *Inter-Ocean*.

"I believe there is going to be a turn in the tide of theatrical speculation," he says. "The people are getting tired of the present stage flatulency. The last five years have exhibited the most disgraceful epoch the stage has ever known in this country.

"Within two years you will see plays that will indicate a better public taste, and the war will help it along. The people are stirred now to greater thoughts and are ennobled by new conditions. The managers who aim high are going to succeed. Those who aim at the belt are going to put another bullet into a deplorable development of the drama, and that will be a good thing."

It may take more than two years to work this change completely, but the present season is pretty certain to show marked progress in the right direction.

The fears expressed in this column that the early openers might be disappointed by the weather conditions were realized with a vengeance last week, when one of the most distressing heat waves of an unusually torrid Summer was experienced.

Despite the humidity and general discomfort, such first-nighters as are in town turned out in brave force for the several premieres; but even such performances as reached expectation were impossible of enjoyment in the circumstances, and except on the initial nights receipts were naturally bad all round.

And yet signs are not wanting that the public is theatre hungry, and with the coming of settled cool weather things will boom. The head of one of the great railroads centring at the Grand Central Station tells me that the homeward rush from the Summer resorts during the past fortnight has been wholly unprecedented. The facilities have been overtaxed, every available passenger car having been put into service in the effort to meet the enormous movement.

This means that tens of thousands of playgoers are back in town considerably ahead of the usual time.

LOCAL IMPROVEMENTS.

The Manhattan Theatre has taken on an entirely new interior aspect. Luxurious new stalls have been provided, and the seating capacity reduced to admit of wider and more accessible aisles. The color scheme of the house is dark red, while the entrance is in white and gold.

At Daly's many changes have been made in the interior. The house has also been repainted.

Weber and Fields announce that, while their auditorium will be renovated annually, the house will never be enlarged or otherwise changed. The house is exactly adapted for the style of entertainment in which these comedians have found favor. There have been rumors that the firm would remove to a larger hall, but these reports are not authorized by Weber and Fields, who are well satisfied with their present quarters.

The big letters over the entrance to Hoyt's Theatre proclaim the fact that the house will hereafter be known by its old name, the Madison Square Theatre.

The Herald Square Theatre has undergone extensive repairs within and without. The exterior has been painted an æsthetic dark green and the ornamental work regilded. The interior has been redecorated; there are new seats and carpets, and Manager Evans announces with confidence that the house, on its reopening, will be found to be the handsomest in New York.

At the Broadway, the Bijou, Wallack's, the Academy, the Star, and the Fifth Avenue, various minor improvements have been made.

ENGAGEMENTS.

Carry D. Wulfert, for Shenandoah.

For The Missouri Girl: Matt Sheey, Fred Raymond, Harry M. Hicks, F. C. Passion, Lawrence Coughlan, Fred Morgan, Roy Hollingshead, Thomas Rowin, Ed Boyle, Sadie Raymond, Emma Desmond, and Jessie Damon.

Charles Brandt, for Melbourne McDowell's company.

Lisle Bloodgood, with Arthur K. Deegan.

With Clifford and Huth: Fisher and Carroll, Sam J. Adams, and Bijou Russell.

P. J. Reynolds, to manage Davis and Keogh's new production, By Land and Sea. Season opens at the Columbia Theatre, Boston, Sept. 19.

Edward Wade and Celia Macdonald, for W. H. Wright's Canadian What Happened to Jones company.

Charles Carter, with Chauncey Olcott.

Charles Halton, of the class of '98, American Academy of the Dramatic Arts, for The Lost Paradise.

Robert Dunbar, William Cameron, Ed Tarr, Owen Westford, D. L. Don, Helen Lord, Gladys Wallis, Queenie Vassar, Catherine Linyard, and Nella Webb, for The Belle of New York.

Mr. and Mrs. Edwin Maynard (Sara McDonald), for Manuel Bond and Mrs. Stubbs in Kit the Arkansaw Traveler.

Henry Vogel, for John Martin's Secret.

Bertram Schwan, for the Castle Square Opera company.

Ogden Wight, with A Milk White Flag, to play the part of the doctor.

Georgia Welles, as ingenue with the Frawley Stock company. Miss Welles left for San Francisco last week.

Seth Cabell Halsey, with Harrison J. Wolfe in The Lost Paradise for the part of Bob Appleton.

Ina Brooks, as ingenue with Creston Clarke.

Adele Archer, for A Parlor Match.

Olive Saider and Lillian Young, for Harry Corson Clarke's What Happened to Jones.

Charles Bartling, with David Higgins for At Piney Ridge.

Gus P. Thomas, with George Monroe for Her Majesty the Cook.

Dorothy Alden, for the lead with Charles Cowles in A Country Merchant.

Salvo Panbianchi, George Mitchell, Henry Gunson, Madame Kronold-Koert, Eleanor Broadfoot, Louise Engel, Amelia Fornes, Virgilio Bellati, and Wilfred Goff, for the International Opera Company.

ON THE RIALTO.

THE waiter had brought a fourth round and the quiet man showed symptoms of reminiscence. He was encouraged because the talkers were talked out and conversation was running at ebb.

"Long years ago," said the quiet man, "we were playing in stock in Philadelphia. Salaries were so far in arrears that we had almost forgotten that we worked for money. On New Year's Day the manager announced a matinee benefit for himself, and three of us, cast for prominent roles, decided that we wouldn't play. The manager found us in a cafe akin to the theatre. He begged and plead, but we were loath to benefit one who owed us much. However, at 3 o'clock, we agreed that we would go on if there was $30 in the house.

"The manager went upstairs and came back with word that only $29.50 was waiting to see us act. Then we were adamant. No language, be it ever so beautiful or powerful, could persuade us to play. The manager set out to give the audience a tale of illness, and we followed in curiosity. At the door we met a grimy person who said he had with him a load of coal for the manager. Mischievously, we told him to take it away. Into the theatre we went, and there I bethought me of a landlady to whom I owed many weeks' board, and of her threats of impending eviction. I thought, too, how she might be mollified by the arrival of a ton of coal with my compliments. The coal outside was for the manager, and he was my debtor, and—I rushed to the open.

"Far down the street I espied the receding coal. Through the holiday crowds I dashed, with but one purpose in life—to stop that man and have him drop the coal at my boarding place. I was within a block of the wagon when the driver turned a short corner into a side street. Breathless and desperate I rounded the corner just in time to see the coal sliding serenely into the cellar of the manager's house. It was too difficult to fool that manager, and so we closed. Have another?"

And the waiter took away the empty glasses.

THE conductor shouted: "All aboard!" A few travelers, late to arrive, scampered along the platform and climbed into the train. In one car, a tall man bent over the chair in which sat a frail, pale little woman, her head resting wearily upon the cushions.

"Don't forget to telegraph as soon as you reach Denver," said the man; "and try to cheer up—I know the climate out there will help you, and next time I see you the color will be back again in your cheeks, and the light in your eyes."

The little woman smiled faintly. "I hope so, dear," she said. Then the train began to move.

"Don't worry," he went on, cheerily; "it will be all right!" He kissed her, and hurrying to the door, jumped from the cars as they were leaving the station. And there he stood, looking out along the tangled tracks, out to the whirling mass of smoke and dust that was going away—with her. The comforting smile of the moment before was gone. Two or three track hands paused in their grimy work to gaze wonderingly at a man who stood alone in the great station—and cried.

An hour later, an actor reeled off a monologue in a "continuous" house. He spoke with the undiscriminating recklessness of a phonograph.

"He must have a 'dope,'" observed the stage-manager, peering out from the wings. "He ain't making good to-night, and I never saw him weaken before."

The actor's eyes did not see the crowded theatre, the lights, nor the stage. They saw a hazy vision of railway tracks, and a great blur of smoke and dust.

SAYS Judge "Biff" Hall, of Chicago:

I spent a few days last week on the banks of Lake Pewaukee, up in Wisconsin. It is a great place for the Germans, who have helped to make Pewaukee famous. Just to illustrate how their patriotism overshadows their sense of humor, a party of them passed our landing in a steam launch the other evening and they were singing, "Tramp, Tramp, Tramp, the Boys Are Marching." How's that for a German boating song?

And here is a conversation I heard coming from boat to boat, which reminded me of Weber and Fields. "Chon!" called the man in one boat, "de beer ist all!" And "Chon" called back: "Vell, let it." They call that "Pewaukee shorthand."

Whenever I call two Polish names in my police court, the entire audience arises and comes forward, because when the Poles litigate they bring in all of the neighbors as witnesses. One of these cases was called the other day, with the usual result. A Polish attorney called my attention to his clients by saying: "Your honor, chust look at dese vomans. Dis von is all scratched up, so is dis von, and dis von is also scratched"—and my sporting clerk leaned over and whispered: "Judge, ask him how many start." He thought it was going to be a walkover.

Two actors met on La Salle Street, near the Board of Trade, the other day. They had not seen one another for years. In days gone by they had roughed it together in repertoire companies through the Rockies and on John Maguire's circuit. One looked prosperous, the other seedy. They exchanged a cordial greeting, and then the seedy one gracefully touched the other for half a dollar. It was immediately forthcoming, along with an eagerly accepted invitation to dine. As they walked toward the nearest restaurant, the seedy actor looked up at the tall buildings in about them, grasped his coat collar at the throat, shivered involuntarily, and said: "Gosh, ain't it cold down here in these canyons!"

SAID TO THE MIRROR.

HARRY MARCH: "Jake Schwartz's idea that each one night stand manager in Texas should pay $1 to manager of attractions is a good one. The Big Four Greenville, Columbus, Natchez and Jackson, Miss., will do the same. This makes $4 toward the $10 tax in Mississippi. Success to the only dramatic paper, THE MIRROR."

C. R. GARDINER: "It is generally supposed that the day of pirating is over, but I wish to warn managers that Sam Pitman's company are playing my Only a Farmer's Daughter as Only a Country Girl, and that they with him will be held responsible."

GOSSIP OF THE TOWN.

Peter F. Dailey, the rotund and jolly comedian, whose smiling features are pictured above, is busy rehearsing for the opening of his second season with Weber and Fields' Stock company. He has one of the principal parts in the new burlesque, Hurly Burly.

Josephine Barden is resting for a few weeks at Villa Bluff, Springfield, Mass.

Miriam Nesbitt is at Port Jervis, N. Y., where she gave a recital at the Inn recently.

The Cameron-Clemens company, Arnold Wolford, manager, opened on Sept. 3 at Ashtabula, Ohio.

James H. Alliger, while visiting recently in Saginaw, Mich., arranged an amateur cakewalk for the local press club, clearing $400.

Clifford and Huth, in A High Born Lady, will open this week for three nights in New Jersey, followed by a week in Providence.

Lew Bloom left the cast of A Day and a Night at the Garrick last Thursday, and Sidney Mansfield took his part at short notice.

Major T. C. Howard, Treasurer of Pawnee Bill's Wild West, got in a railway collision at Elkhart, Ind., on Aug. 23. Several cars were wrecked and that of Major Howard was thrown from the track. A heavy safe broke from its moorings and barely escaped crushing him as he was thrown headlong from his berth, but with exception of slight bruises he was none the worse for the experience.

The Macauley and Patton company gave the initial performance of Royal Rags at Bellevue, Ohio. The play was written by William B. Patton. The production was under the direction of Eugene La Rue.

Louis Leon Hall has been engaged for leads with George Munroe. He also has been engaged to play a character part in The Pace that Kills during its New York city engagement.

Harry M. Blake, with one rehearsal, played the part of Paul Benton in The Burglar at Fall River, Mass., Aug. 22, scoring successfully.

Broadhurst Brothers' annex company, to present What Happened to Jones, is rehearsing at the American Theatre. The tour will commence Sept. 12, at Paterson, N. J., and will include the Eastern cities and West as far as Omaha. Sam Fletcher will be business-manager, and Len B. Sloss acting-manager. Bert C. Thayer will play Jones, and Adelaide Thurston, Cissy.

Benjamin Vernon was before a United States Commissioner in this city last week charged by Sidney Cohen with having appropriated certain parts of the play The Strange Adventures of Miss Brown.

Edward J. Rice, who has been serving as a sergeant in the Twenty-second Regiment, has returned to take charge of the box-office at the Manhattan Theatre.

Imre Kiralfy's naval spectacle will remain at the Madison Square Garden until Sept. 25.

Augustus Pitou resumed his managerial duties at the Grand Opera House last week. He is slowly recovering from his recent operation for fistula.

The Missouri Girl opened its fourth season at Sycamore, Ill., Aug. 24, to one of the largest audiences ever seen there. At Derthick's New Theatre, Belvidere, Ill., Aug. 27, the S. R. O. sign was out at 8.15, being the fourth time that Sadie Raymond had played The Missouri Girl in Belvidere.

Mae Lowery, who is one of the principal members of Hoyt's A Day and a Night company, was formerly a shining light in a popular burlesque company. Her good work attracted the attention of Mr. Hoyt, and she won her promotion.

Rilla Barrantez, who is under a three-years' contract for a tour to the Pacific Coast, has completed a society drama, The Shadow on the Wall, in which she will assume the leading role and wear some Worth gowns.

It said that Mary Marble and John W. Dunbe will appear next season in a modernized version of A Hole in the Ground.

Owing to a change in the management of Cumberland Md., U. S. Stevens is discharged on the 20th inst. For many years Mr. Stevens has been associated with leading attractions, either as manager or in advance, and his knowledge of every detail of the field is invaluable. He returned to town on Friday after a long vacation in the Adirondacks.

W. F. Rochester has been at work night and day, directing the rehearsals of The Idol's Eye for Frank Daniels, and the new opera in which Alice Nielsen will appear as a star next week in Toronto.

Ermine Campbell, a charming actress of ingenue roles, whose experience has been confined hitherto to the West, has arrived in New York with the intention to secure an Eastern [illegible]

[illegible] will [illegible] A Texas Ranger [illegible] of Frank G. Carter on Oct. 31.

[illegible] Little Lady, will be [illegible] a long [illegible]

AT THE THEATRES.

Garrick—A Day and a Night.

Farce-comedy in three acts by Charles H. Hoyt. Produced Aug. 30.

Lyon Hart	William Devere
Fuchsia	Jane Cooper
Marble Hart	Otis Harlan
Savage Noyes	Ed Wonn
Routt Booker	W. H. Currie
Handel Schwein	Charles Zimmerman
N. Gage Chipps	Thomas Evans
Will Hammer	Robert Cowan
Dewing Munkittrick	Jules Jordan
Iona Brougham	Clairisse Agnew
Fay Kerr	Nellie O'Neil
Rhoda Race	Grace Rutter
Lura Mann	Hattie Williams
Sue Brett	Alma Kramer
The Clean Man	Lew Bloom
Annette Winner	Louise Gunning
Otto B. Packingham	Ed Wonn
Servus Wright	Sidney Mansfield
Ada Marr	Mae Lowery

The Garrick Theatre was reopened on Aug. 30, when Charles H. Hoyt's latest farce-comedy, A Day and a Night, was presented for the first time in this city before a large, perspiring audience.

The new farce treats of the singular case of one Marble Hart, reared by a disciplinarian mother and a canting uncle in a New Jersey suburb. He leads the village choir and is garbed in sombreness and haloes. His father, Lyon Hart, returns after twenty years of naval duty in the Orient, and, being of sportive mind, is appalled by the seeming sanctity of his son. The choir is short on talent, and Marble Hart comes to New York in search of vocalists. The father, believing that some revelation of the town may awaken in his son the latent fires which must have been inherited, arranges with an old friend, Rout Booker, a theatre manager, that Marble may be led into a little midnight festivity with the players.

Now, it happens that Marble is betrothed to Ada Marr, a young Jersey millionairess, who once was a stage favorite under the name of Mlle. Bawn Touraine. Marble knows of the millions but he wots not of the stage record. Ada comes to New York to see her old player friends, and is invited to the midnight party. The manager hides Lyon Hart behind a curtain whence he may observe the metamorphosis of his son. But Marble surprises everyone. Instead of having a lot of fun with him, the gay folk find him qualifying as a pacemaker. He wrecks two men who attempt a practical joke upon him; he frightens a dashing soubrette who leads him into a conservatory with intent to "jolly" him; he does away with wine in most accomplished style, and he sings and dances. The happy father leads the party in proclaiming him a thoroughbred. Then Marble completely captivates his fiancée, to whom he makes violent love under belief that she is someone else. At the height of festivities the mother and uncle arrive from New Jersey to confront the errant father and son. A declaration of independence by the latter pair follows, and the shocked suburbanites capitulate.

The play is very like A Stranger in New York, but less amusing than the author's other efforts. Its situations are familiar, so are its scenes and its characters. The dialogue offers new humor now and then, and not a little that touches the verge of propriety. The chief trouble is that none of it is new. The interpolated songs are entertaining, some of them, although the music betrays no token of impending popularity.

Otis Harlan was legitimately funny as Marble Hart, avoiding many dangerous opportunities to overdo the part and presenting a picture of the most abject saintliness. William Devere was an unctuous and typical old sea dog; W. H. Currie an able and gentlemanly theatre manager; Lew Bloom effective as a seedy stage door-keeper and Thomas Evans, Ed Wonn, Jules Jordan, Charles Zimmerman, Robert Cowan, and Sidney Mansfield were clever in lesser roles.

Mae Lowery was a pretty Ada Marr, and her performance will improve, no doubt, in sureness and distinction. Clairisse Agnew was a fetching and *chic* little actress with the delightfully Hoytian name, Iona Brougham.

Louise Gunning, a pretty and modest girl, made a prodigious hit in familiar songs, displaying a voice of charming tone, great range and uncommon sweetness. Then there were Nellie O'Neil, who danced acrobatically; Grace Rutter, Hattie Williams, and Alma Kramer, who had only to look pretty and who did that with ease; and Jane Cooper, who played the shocked mother so well that one felt really sorry for her.

The first scene showed a theatre stage ready for a rehearsal, and the other acts were placed in the manager's music-room, each mounting being adequate. The costumes were resplendent.

Wallack's—The Meddler.

Play in three acts by Augustus Thomas. Produced Sept. 1.

Francis Eli	Stuart Robson
Mr. Chandler	John E. Kellerd
Captain Oliphant	Theodore Hamilton
Mr. Bancroft	Harold Russell
Mr. Shirlaw	George Pauncefort
Henderson	Walter Deming
Holland	S. S. Whitbeck
James	J. Goodman Braye, Jr.
Mrs. Porter	Mrs. Stuart Robson
Mrs. Oliphant	Maude Granger
Bessie	Gertrude Perry
Mrs. Bancroft	Marie Burroughs

The Meddler, a new play by Augustus Thomas, with which Stuart Robson opened Wallack's Theatre last Thursday evening, was not notable in point of "action," but the dialogue was unusually clever, and clever dialogue always appeals to a first-night audience at a Broadway house. Apart from the principal defect of the play—the lack of "action"—the author seems to have had no definite plan of characterization. In several instances the characters change their disposition between the acts.

The play was originally called Don't Tell Her Husband. It was presented for copyright purposes under that name at London for a single performance, and acted at San Francisco by one of the local stock companies. During the first part of last week Mr. Robson presented the play as The Meddler at Rochester.

The theme of meddling in other people's affairs is far from novel, but the play is original in the sense that the author has applied an old idea to a new occasion. The Meddler in the present instance is a well-meaning person who is something of a coward, and who after he has started the meddling ball rolling lacks the courage to face the music, thus getting himself and everybody else hopelessly entangled.

Francis Eli is the meddler. His sister, Bessie, is engaged to a Mr. Chandler, who has a *peschant* for "affairs" with married women. At the opening of the play he has been flirting with Mrs. Bancroft, and his frequent calls and marked attentions have become the subject of gossip. Eli, who is an old friend of Chandler, discusses with Captain Oliphant and a Mr. Shirlaw the best way to save the domestic happiness of the Bancrofts. They agree that Eli is to tell Chandler to cease his attentions to Mrs. Bancroft. But Eli, being too cowardly to tell Chandler, after hearing that he has a reputation as a duelist, advises Mrs. Bancroft not to receive Chandler in future. Just as he is making this delicate communication Bancroft arrives on the scene and demands an explanation, which Eli refuses to give. Thereupon he orders him from the house, and seeks further enlightenment from his wife. For reasons best known to the author, Bancroft jumps at the conclusion that it is Eli and not Chandler who has been flirting with his wife.

The second act takes place in Eli's studio, and in the course of this act nearly everybody involved in the plot calls at the studio. When Bancroft arrives it becomes expedient to hide Mrs. Bancroft behind the portieres, and she is passed off as an Italian model, who doesn't understand a word of English. Incidentally Eli gets into trouble with Mrs. Porter, a knowing widow to whom he is betrothed, and who, having her suspicions aroused, discovers that the alleged model is Mrs. Bancroft.

In the last act Mrs. Oliphant and Captain Oliphant come to Eli's rescue by conspiring to make the duped husband believe that it is Mrs. Oliphant that Chandler has been making love to. Then Chandler resorts to bravado, principally to prevent the husband from making another investigation, and threatens all sorts of dire consequences if the affair isn't dropped for the sake of Bessie, the sweet young girl to whom he is engaged to be married. Everybody agrees to drop the matter, and there you are. In the course of the play Chandler characterizes Eli as a flamboyant ass, but the real flamboyant ass would seem to be Bancroft for allowing himself to be led by the nose by his wife, Eli, the Oliphants, Chandler, and almost the entire histrionic outfit.

Mr. Robson played the part of Francis Eli is his favorite manner. It should be said to his credit that he kept the Robson falsetto and the Robson stare and other Robson methods of eliciting laughter within reasonable bounds. His success as a comedian is achieved by exploiting certain eccentric mannerisms, whether he happens to be cast for a comic valet or for an artist who takes life seriously, the sort of man that Francis Eli is supposed to be.

John E. Kellerd was not seen to advantage as Mr. Chandler, who is apparently intended to be a semi-villain with a dash of sentiment and gallantry. Mr. Kellerd seemed out of his element in the sentimental scenes with Bessie, and there were no special opportunities offered him for strong character work.

Theodore Hamilton was excellent as Captain Oliphant, and Harold Russell made the most of the role of Mr. Bancroft.

Maude Granger had one effective scene—the scene in the last act in which she misleads Bancroft to believe her the real object of Chandler's attentions. It was presumably owing to this scarcity of histrionic opportunities that she overacted this scene, or possibly she was directed by the stage-manager to resort to farcical exaggeration. Her acting otherwise was of a high order of merit. Gertrude Perry was both charming and effective as Bessie.

Marie Burroughs had an extremely difficult task to make anything out of the role allotted to her. Mrs. Bancroft is presented in the first act as a "married flirt," but in the succeeding acts the author allows her to dwindle into colorless insignificance. In the circumstances Miss Burroughs acquitted herself with artistic credit.

The part of Mrs. Porter was well suited to Mrs. Stuart Robson, and George Pauncefort also did good work as Mr. Shirlaw.

The scenic interiors were very effective, and the play was generally well staged.

Lyceum—Adventure of Lady Ursula.

Comedy in four acts by Anthony Hope. Produced Sept. 1.

Sir George Sylvester	E. H. Sothern
The Earl of Hassenden	Roydon Erlynne
The Reverend Mr. Blimboe	Owen Fawcett
Mr. Dent	Morton Selten
Mr. Castleton	Arthur R. Lawrence
Sir Robert Clifford	Marshall Stedman
Mr. Ward	Daniel Jarrett
Mr. Devereux	George E. Bryant
Quilton	Rowland Buckstone
Mills	C. P. Flockton
Servant	John J. Collins
Footman	Norman Parr
Miss Dorothy Fenton	Rebecca Warren
Mrs. Fenton	Kate Pattison-Selten
The Lady Ursula Barrington	Virginia Harned

Anthony Hope's first play, an old-fashioned romance full of epigrams and merry wit, had its first New York hearing at the Lyceum Theatre last Thursday. The play has been a long time in reaching town. Philadelphia enjoyed the distinction of being chosen for the original production, and numerous other cities have had a chance to see if Anthony Hope had successfully bridged the gulf between the novel and the drama.

The Adventure of Lady Ursula, if rumor be true, is Mr. Hope's own dramatization of an unpublished book by him, entitled "My Lady's Duel." The period is 1720. But whether or not the language is the vernacular of the year 1720 is a matter of small import. Mr. Hope has created an atmosphere that is sufficiently quaint and remote to satisfy any one but an archæologist. The play begins at the house of Sir George Sylvester, a recluse who has taken a vow never to permit a woman to cross his threshold. This whim of Sir George's had its origin in a terrible experience of his early life. In a duel he had killed a dear friend for the sake of a woman.

Lady Ursula Barrington makes up her mind to gain entrance to the house of the woman-hater. She first tries to get into the house by pretending to faint near by. Sir George, true to his vow, but with all politeness, suggests that she be taken to the porter's lodge. Her brother, Lord Hassenden, regards Sir George's scant courtesy as a deadly insult to his sister. He challenges Sir George, who unwillingly accepts, and a duel is arranged for, much to Lady Ursula's dismay. Then she tries to mend matters by going to Sir George in the disguise of a boy, and telling him to prevent the duel at all hazards. Sir George, after the interview, suspects the sex of his visitor, and the chance discovery of a lady's handkerchief with her name embroidered on it confirms his suspicion. He vows to be revenged for the trick, and follows her.

Lady Ursula, on arriving home in her male attire, finds that her brother has gone out and left some of his rakish companions in possession. When she refuses to join them, they quickly pick a quarrel, and insist upon a duel. Sir George arrives at this juncture, but claims a prior right to cross swords with the supposed young gentleman. Lady Ursula, finding herself cornered, puts on a brave front and quite startles her adversary by choosing pistols at three feet. Then when the crisis is reached, Sir George says he will not fight the brother of the woman he loves. In the last act, Lady Ursula, of course, promises to make Sir George the happiest man in the world.

As might have been expected of the author of "The Dolly Dialogues," the play is charmingly written. But good dialogue, although an essential of play-making, is not the beginning and end of the dramatist's art. Anthony Hope has yet to learn how to hold the attention of an audience with something besides mere talk. The nearest approach to what may be called a "dramatic situation" is the duel episode in the third act. And this scene, ridiculously impossible, would be whistled down the wind were it not for the adroit acting of Miss Harned and Mr. Sothern. Both are to be heartily congratulated for triumphing over the inconsistencies of the play.

Mr. Sothern acted with quiet sincerity, and Miss Harned was altogether delightful in her modest essay in man's toggery.

The others had little to do. Owen Fawcett, Morton Selten, Marshall Stedman, and Rebecca Warren were mere shadows in the background, while old favorites like Mr. Flockton and Mr. Buckstone were relegated to servant parts, in which they were artistically unobtrusive.

At Other Houses.

Monday, Sept. 5, Labor Day, being a legal holiday, this issue of THE MIRROR has been sent to press earlier than is usual, and the reviews of attractions opening on Saturday and Monday evenings have been deferred therefore until the next issue. The announcements of the local houses for the current week are as follows:

ACADEMY.—Denman Thompson in The Old Homestead is continued at this house.

AMERICAN.—This theatre was announced to reopen on Monday evening with the Castle Square Opera company in Boccaccio, being the commencemnt of this company's scond season of opera in English at the American.

CASINO.—Yankee Doodle Dandy continues in its merry way, and is underlined for a long run.

EMPIRE.—William Gillette has revived Secret Service for his second week at this theatre.

MADISON SQUARE.—The English farce, A Brace of Partridges, is announced to reopen this theatre, known of late years as Hoyt's, on Sept. 7.

KNICKERBOCKER.—De Wolf Hopper and his company were billed to present at this house on Monday the new Sousa and Klein comic opera, The Charlatan.

MANHATTAN.—The season was announced to begin on Saturday evening with the first American production of the Parisian farce, The Turtle.

HERALD SQUARE.—The doors of this house were scheduled to reopon on Monday evening with a revival of The French Maid.

MURRAY HILL.—The Ensign is the stock company's offering for the week, Mrs. Thomas Barry making her first appearance with the organization in this play.

FOURTEENTH STREET.—James H. Wallick's production, Devil's Island, has been sensationally boomed by the recent developments in the Dreyfus case, upon which it was based.

STAR.—C. W. Couldock in Hazel Kirke is the bill for the week.

GRAND.—The Eighth Avenue season began last night with the production of When London Sleeps, at the Grand Opera House.

COLUMBUS.—The Lost Paradise is revived this week by the stock company.

PEOPLE'S.—McSorley's Twins, with Bobby Gaylor as chief funmaker, is tne bill for the week on the Bowery.

DALY'S.—A Runaway Girl is proving a strong magnet in spite of torrid weather, and it is in for a long engagement.

FIFTH AVENUE.—Charles Coghlan will reopen this house next Saturday evening, presenting his success of last season, The Royal Box.

WHERE NERVE IS NEEDED.

The actresses who are to figure in the sensational leap in the Kimberly mine landslide scene in William Calder's production of John Martin's Secret, to open at the Star Theatre on Sept. 19, are Anna Stannard and Emma Fields. Miss Stannard jumps from a platform ten feet high, and Miss Fields, who is in a mine bucket, suspended on a cable, catches her. The jump covers a distance of twenty feet, and it takes all of Miss Stannard's nerve to make it. At the first rehearsals Miss Stannard hesitated for some time before she could summon enough courage to leap off the platform and be caught by Miss Field's outstretched arms. Through the expert training of Mr. Donazetta, of the Donazetta Trio, Miss Stannard now makes the jump finely, but she can't resist giving a real feminine shriek as she flies through the air.

Neither are the requirements of Miss Fields' part very enviable. To slide up and down the cable in the little car, and then catch Miss Stannard and carry her to safety, is not a particularly easy task, but Miss Fields has proven equal to it, and the scene is being perfected by constant rehearsals.

THE ACTORS' SOCIETY.

In order that members of the profession who are not enrolled in the Actors' Society may obtain the privileges of the Society's dramatic bureau, the new Board of Directors have passed a resolution whereby a fee of $6 will give professionals the use of the Society's rooms, stationery, etc., the privileges of the dramatic bureau. They will not, however, have any voice in the affairs of the Society or any interest in its property.

PROFESSIONAL DOINGS.

Maurice Grau has arrived from Europe to arrange for the coming opera season at the Metropolitan Opera House.

Stanley Whiting left town last week to take charge of his newly acquired theatre in Atlanta.

Sadie Montgomery, a member of the stock company at the California Theatre, San Francisco, and later of Augustin Daly's company, is a sister of Mrs. Botkin, celebrated in the recent case of poisoned chocolate creams. Miss Montgomery now resides at Eureka, Cal.

Walter Jones has arranged a "hot" cake-walk finale for A Parlor Match.

The season for Casey's Wife will begin at Aurora, Ill., on Sept. 19.

T. H. Winnett has secured the exclusive rights to Blue Grass.

Madame Pacheco opens the New Comedy Theatre, San Francisco, Sept. 5. She is enthusiastic over the talent of her young leading woman, Carina Jordan, whom she pronounces exceptionally clever.

Mlle. Leontine, premiere danseuse, is in town, practicing at the Academy of Music.

Travers-Vale's After the War, successful in England as Olga, will be presented this season by the Hiatt-Hall company and stock organizations. He is also writing a play for Frank Davidson.

Charles T. Vincent has written a new three-act farce, Troubles of His Own, a farcical love story, which besides containing a novel female role, presents, Mr. Vincent promises, a distinct departure from anything now on the stage.

On Aug. 21 H. A. D'Arcy received an order from Katherine Rober to write a Cuban play to fit certain scenery and printing prepared for a manuscript that had been rejected. The order demanded that the new work must be finished in seven days. D'Arcy set to work and delivered the new play, which was read, accepted and paid for in the time specified.

The Casey's Wife company left for Chicago on Saturday, and began rehearsals at McVicker's Theatre yesterday.

Garland Gaden has secured his release from Manager Durbin's Stock company in Philadelphia, and will return to New York this week to attend to important business.

Ada Rehan is on the seas, homeward bound from England. Her season will open in October.

Heinrich Conried, John Drew, and Julia Marlowe arrived from Europe last Friday. Mr. Conried's regular season at the Irving Place will begin on Nov. 22 with The Golden Horseshoe, preceded by a run of The Lilliputians, beginning Sept. 15. Ava Merito and Richard Kirsch will lead Mr. Conried's stock company.

There was no matinee at the Casino Saturday, on account of the intense heat.

Katie Emmet will tour this season in a new play, under the management of D. W. Truss and Company.

Lester Gurney is connected with the business staff of the Park Theatre, Brooklyn. Mrs. Gurney goes with The Electrician this season, while Master Gurney will attend school.

Nina Boucicault, who was recently married to E. H. Kelly, of London, finds it necessary to deny the statement that she has retired from the stage. She is only resting, and will soon make her reappearance.

William H. Fox, manager of the Fox Stock company, was in the city last week, with headquarters at the International Play Bureau. Mr. Fox secured several new plays and people.

Robert Mantell filed a voluntary petition for bankruptcy at Chicago on Friday.

The Broadway Theatre Opera company in The Highwayman will play the week of Nov. 28 at Her Majesty's Theatre, Montreal. H. S. Taylor, the New York representative, closed the contract yesterday with A. A. McCormick, of the Broadway Theatre.

Charles C. Vaught, manager for Lillian Tucker, has secured the Red Cross Nurse for her repertoire.

John D. Calder left for Philadelphia yesterday (Monday), to witness the opening performances of The Span of Life and Under a Mask.

Notwithstanding the torridity, all of Blaney and Vance's six companies did excellent business all last week.

Frank Oakes Rose arrived in town last week from San Francisco. He expects soon to put on at Halifax a big production of The Relief of Lucknow for the Pain Fireworks Company.

The Electrician played to big business last week in Boston. The season is booked solid to July 1, including week stands from coast to coast.

W. G. Smyth, of Smyth and Rice, was in Baltimore yesterday, witnessing Willie Collier's opening in The Man from Mexico. At the same time Myron B. Rice, of the same firm, was in Boston attending the opening of the season of the My Friend from India company. This week Mr. Rice, too, will hie himself to Baltimore, where Smyth and Rice's Comedy company are rehearsing their new play, The Cuckoo, for production at the Academy of Music in that city Sept. 12.

Mlle. Carlotta recovered last week a judgment for $123 in this city against John B. Wills, of In Atlantic City. She was formerly a member of Mr. Will's Two Old Cronies company, and the claim was for salary due while with that company. Attorney M. Strassman represented the claimant.

Walter Wayne is with Bubb's Comedians, not with the Bubb Comedy company as reported.

James C. O'Neill, late of the Emery Stock company, has joined A Country Merchant.

A. Frances Newhall has canceled a San Francisco engagement, and is considering an Eastern offer for stock work.

Victor Moore has made a hit in the light comedy part in Coon Hollow, and receives encores nightly for his specialty.

Colonel John D. Hopkins has retired from the Tri-State Amusement company.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Herewith is a portrait of Ethel Browning, who has been engaged for the ingenue roles with the New Park Theatre Stock company in Brooklyn. Miss Browning has just returned

from Denver, where during an engagement with the Giffen Stock company she appeared in the title-role in Bret Harte's play, Sue. Of her work in this part the critic of the Denver *Daily News* said that the role of Sue was rendered delightfully by Miss Browning, whose every word and gesture were strictly in keeping with the character. She was not the stage heroine, but a lovable little Western wild flower, and with all of the artistic touches of Annie Russell and beauty of face and form added to her charm of pose and diction. The Denver *Republican* pronounced Miss Browning's success a decided one, and considered that she lifted her part to a height of dramatic action that was not attained by any other member of the company. The Denver *Times* said that Miss Browning sweetly exemplified the simplicity of the character with rare magnetism. Though it was a difficult task that Miss Browning was undertaking she triumphed in it.

Miss Browning first came into prominence in an engagement with Nat Goodwin. During Mr. Goodwin's Australian tour she scored a distinct personal success. She has also been in the support of Joseph Jefferson, Alexander Salvini, Creston Clarke, and Otis Skinner. It is with the classic and Shakespearean plays that Miss Browning is most ambitious to become identified.

* * *

The Imperial Theatre, St. Louis, will reopen under the management of Sam W. Gumpertz, Sept. 10, with A Wife's Peril. During the coming season but three matinees will be given a week instead of seven, as formerly. Only high-class dramas and tragedies—including many royalty plays—will be presented. Comedy will be tabooed almost entirely. Manager Gumpertz has engaged thus far the following: Lawrence Hanley, Malcolm Williams, Frank Losee, Hugh Ford, John D. Ravold, Minnie Seligman, Grace Henderson, Marion Elmore, Nelette Reed, Mattie Earle, and Edmund D. Lyons, stage director. Most of the members of the new company are now in New York, but will reach St. Louis early in September to begin rehearsals. This is Mr. Hanley's second season at the Imperial. Next season Manager Gumpertz proposes to star Mr. Hanley in Shakespearean drama.

* * *

The bill of the Bowdoin Square Theatre Stock company, Boston, last week was The Octoroon, with Henry Chanfrau featured. Other roles were played by George Sylvester, E. L. Snader, Edwin R. Philips, Edwin Holland, D. L. Gaylord, Charlotte Hunt, Carl Fey, Mark Kent, James Levering, Frank Lennox, William J. Geary, W. Bains, W. B. Alexander, Fanny McIntyre, Marie Anderson, Florence Hale, Adelaide Martin, and May Alexander. The production met with decided success. This week the company is presenting My Partner, with E. L. Snader in the part that Louis Aldrich originally made famous. Mamie Gilroy, who has been engaged as soubrette, will make her first appearance Sept. 19, in The Little Detective. The productions of the company are staged by Jay Hunt.

* * *

John C. Fowler played a two weeks' engagement at the Leland Opera House as leading man of Frederick Bond company, making a favorable impression in the roles of George D'Alroy, in Caste; George Medway, in Turned Up; Colonel White, in Home, and Sir Geoffrey, in Drifted Apart. The engagement terminated a successful stock season of four weeks.

* * *

Stephen Wright wishes to correct the announcement that he has signed with the Salisbury Stock company, Milwaukee.

* *

Mabel Dixey will not be a member of Viola Allen's company, having accepted an offer to play leading ingenues with the Bastable Theatre Stock company, Syracuse.

* * *

Fanny Burt and Ada Levick close with Ralph Cummings' Stock company, Cleveland, Ohio, on Sept. 10.

* * *

Charles V. McElhaney has been engaged for the Meffert Stock company, Louisville.

* * *

The stock company secured for the Grand Opera House, New Orleans, will leave town Sept. 20, to open Sunday, Oct. 9. The following have been engaged through Colonel T. Allston Brown: A. S. Lipman, Carleton Macy, Eugene A. Eberle, Herman Sheldon, Edward McWade, Charles Dibdin Pitt, Walter Creighton, Frank H. Crane, James Charles, Edward Tinguy, J. Hall, John Germon, Adele Block, Louise Closser, Margaret May, Jenny June, Alice Pixley, Eleanor Perry, and Mary Davenport.

SARDOU DENOUNCES POTTER.

When The Conquerors was produced at the Empire Theatre in this city last season THE MIRROR charged Paul M. Potter, its author, with having drawn his materials unblushingly from Victorien Sardou's La Haine and Guy de Maupassant's "Mademoiselle Fifi" (dramatized in France by Oscar Metenier). Before The Conquerors was presented in London Potter was obliged to indemnify Metenier for his part of the property drawn upon.

In Paris recently Potter tempted providence by writing the following letter to Sardou:

MONSIEUR:

M. Metenier tells me that you have received American newspaper articles and a letter—from Miss Marbury, I suppose—accusing me of having taken my piece, The Conquerors, from your drama, La Haine. To these articles and this letter—which I attribute to Miss Marbury—I answer that the charge is a lie pure and simple. I will send you a French translation of my piece, and you will see—if it interests you—that the only scenes that have any resemblance are those of two women disputing with each other for the right to kill a man—scenes that have been employed from the beginning of the world. Accept, Monsieur, the assurance of my high consideration. PAUL M. POTTER.

To the foregoing communication Sardou returned this answer:

MONSIEUR:

I received in due season the letter that you wrote me in defense of yourself against the charge of plagiarism preferred against you. My attention has been called to the matter, not by Miss Marbury alone, but by ten persons and American newspapers of which you must be aware. I have before me, as I write, THE NEW YORK DRAMATIC MIRROR, which gives an analysis of your piece in its relation to that of M. Metenier and my own. If this analysis is correct, it is forbidden to pillage one's confreres with more effrontery than you have shown. In the contrary case, you are slandered and ought to protest, not simply to M. Metenier and myself, but publicly. I shall be delighted to see you take this attitude and show that you are an honest man. Your servant, V. SARDOU.

Potter, with unchanged effrontery, returned to the matter as follows:

MONSIEUR:

I have received your letter regarding the analysis published by Miss Marbury in a New York dramatic journal, in which she finds strong resemblances between my piece, The Conquerors, and Mademoiselle Fifi and La Haine. As to Fifi let me say that I have bought the idea which I drew from that story. I have simply followed your example in the case of Les Pommes du Voisin. Under date of March 3 M. Oscar Metenier, author of the dramatization of "Fifi," writes to me: "I take pleasure in recognizing the honesty and courtesy which you have shown toward me in this affair."

As to La Haine I am exactly in the position in which you found yourself in regard to Mario Uchard, when he discovered resemblances between Flammina and your Odette. In your admirable *brochure*, "Mes Plagiats," you say: "To establish the perfect parallel between Odette and Flammina, Uchard has made use of a very ingenious method. He has drawn up a little synoptical table as follows." . . .

I beg you to excuse me, Monsieur, for quoting you at such great length. But I write French so badly that I desired to express my sentiments in your own words. Accept, Monsieur, the assurance of my highest consideration.

PAUL M. POTTER.

This from a man who had helped himself without asking to Sardou's ideas was more than the French dramatist could stomach with equanimity. He handled Potter without gloves in his final letter:

MONSIEUR:

You bought on March 3 of M. Metenier the right to exploit Mademoiselle Fifi—which you had arrogated without his previous consent—because M. Metenier, on that day, told you that you were a knave.

You know very well that neither I nor any one would have protested, had there been between your piece and La Haine only such similarities as might have been due to chance—in other words, if your dramatic fable was such a transformation of mine as to make it your personal property. That idea I have clearly established in the *brochure* which you have the assurance to quote.

I hoped that you would give denial to the ignoble reputation that has been made for you. I regret to perceive that you deserve it.

V. SARDOU.

The correspondence ended with a note from Potter to the effect that Sardou's "age and position" prevented him from answering his "insults."

Potter's assertion that THE MIRROR published the analyses of La Haine and The Conquerors at the instigation or with the knowledge of Elizabeth Marbury is false. Until the exposure appeared in THE MIRROR neither Miss Marbury nor anybody else had discovered the plagiarism.

MIRROR CALLERS.

The following were among the visitors to THE MIRROR office during the week:

Charles B. Hanford, Walter Kilbourne, George S. Fleming, S. E. Lewis, Robert Whittier, Orr S. Cash, S. B. Rieaby, Lester Gruner, C. F. Murphy, L. A. Dudley, George H. Robinson, Leander Blanden, Stuart Robertson, Harry W. Reid, Tony Farrell, Mark Smith, Joseph Le Brandt, C. S. Burton, Philip Robson, Charles N. Lum, P. D. Fisher, Maurice Freeman, Hallett Thompson, Paul Cazeneuve, Charles Turner, Charles Avery, H. F. Jordan, Frank Lea Short, Ed Goodman, Winfield Blake, Charles L. Young, Fred Frear, Lorrin Lorraine, Tony West, C. C. Bartling, Woodward Barrett, Joseph Maddern, C. Jay Williams, Charles Sinclair, V. M. De Silke, Seth Cabell Halsey, George J. Appleton, Sidney Prior, Lute Vrohman, James Donnelly, Jack Farley, Franklyn Roberts, Raymond Whittaker, William G. Beckwith, Charles W. Giblyn, Theodore Doucet, Campbell Gollan, Ed O'Connor, Nick Adams, Harry Lane, Thomas McLarney, Maurice Hedgee, C. J. Martineau, Frederic Conger, Gerald Griffin, Ed J. Heron, Everett King, W. E. Butterfield, Miriam Nesbitt, Charlotte Crane, Eva N. Carr, Hattie Belle Ladd, Carrie Lee Stoyle, Marie Minturn, Geneva Parker, Alice Maxwell, Jennie Jacobs, Minnie Ashley, Uslina Gilmore, Mayme Kealty, Nadine Winston, Virginia Johnson, Zelma Beck, Marie D. Shotwell, Phyllis F. Berte, Josie Sisson, Julia Romaine, Elma Gillitte, Virginia Jackson, May Pitman, May E. Cunard, Stella Madison, Rhe Lorraine, Lillian Sterling, Beatrice Ashton, Merlian Robbiere, Ella Grover, Lillian Harris, Annie Goodwin, Gladys Earicott, Leontine Morgan, Margie Wilburn, Jennie Elberts, Virginia Karroll, Adelaide E. Caldara, Mrs. Joseph Le Brandt, John Fenton, Maud Ream Stover, Carolyn Elberts, Alice Cobb, Nellie Plummer, Blanch Arkwright, Gussie Gardner, Mrs. H. E. Wooter, Miss Worth, Nana Bascom, Ann Kingsley, Clara Coleman, Cassie Fawcett, Lee Glover, Elenor Falk, Mae Burt, Florence Harvey, Harriett Bond, Luzette Du Brock, Louise Perine, and Sophie Williams.

THEATRICAL MANAGERS—NEW TRAIN ESPECIALLY FOR YOU.

In booking your route between the Twin Cities and Chicago and the Southwest, remember the New Train to be placed in service September 18, by the Chicago Great Western Railway, which leaves Minneapolis 10.45 P.M., St. Paul 11.20 P.M. Daily carrying through sleeping cars. F. H. Lord, G. P. & T. A., Chicago. * *

AERONAUT McCROY HELD.

George McCroy, the aeronaut, was held last week to answer before the Grand Jury for his connection with the death of Adele Christensen at Bergen Beach on Aug. 20. Mrs. Christensen made a descent by a parachute from a balloon under McCroy's direction, and made a mistake when trying to loosen the slip knots in the rope which bound her to the trapeze of the parachute. The knots failed to loosen, and the parachute with its victim fell into Jamaica Bay. Mrs. Christensen was handicapped in such a way that she was unable to swim, and although every effort was made by McCroy and others to rescue her, she was drowned. Parachute accidents have been so numerous that the New York Legislature passed a law fixing a penalty of $250 for giving exhibitions of this kind. It has never been enforced, but now promises to be.

BAD WATER IN THE SOUTH.

Manager George E. Gill, of Blaney's A Boy Wanted, has written from Lynchburg, Va.: "A number of our people have been ill through drinking the water in this part of the world. In Richmond four people fainted on the stage from weakness. We are now in good health, but drink no more ice water. Mr. Blaney wired from New York to buy bottles of spring water and limes. I am now carrying about one-half a hundred limes and six cases of spring water, and that is the only water the company get to drink during the performance. I advise all companies entering the South to do the same."

A CRANK VISITS MANAGER DORNEY.

A crank, named G. S. Merwin, visited Business-Manager Richard Dorney at Daly's Theatre last Friday, and wanted $3,000 to further an invention for cooling hot air. Mr. Dorney, realizing the character of the caller, pacified him by suggesting that he go to a bank for the money, and then had him led to a police station, where he was arrested and pronounced insane. Merwin, who is said to be the son of a New Haven merchant, was spending a vacation in this city, and the warm weather is believed to have unsettled his mind.

THEATRE BURNED AT RICHMOND, IND.

The Bradley Opera House, Richmond, Ind., burned to the ground Sept. 1. Fire broke out about 1.30 A.M., and at 3 o'clock nothing remained but the outside walls. There is talk of rebuilding the house at once. The Parkinson-Roth company lost their wardrobe to the value of $1,000. Mr. Parkinson and Miss Roth will lose the most.

ALICE ATHERTON WITH SAM BERNARD.

Contracts were signed last Tuesday by which Alice Atherton has joined The Marquis of Michigan company, in which Sam Bernard appears as a star. The company is in Buffalo this week. It has been announced in Buffalo by Alfred Bradley, general agent of the Bijou Theatre attractions, that Miss Atherton will have a leading part in the comedy.

MATTERS OF FACT.

Blaney's A Hired Girl, Hollis E. Cooley, manager, opened the fifteenth season of the Syracuse, N. Y., Grand Opera House, A. A. Graff, manager, on Aug. 29, to the capacity of the theatre. Manager John J. Nolan, of the Black Patti, and Agent Charles F. Brown, of Natural Gas, were guests. These gentlemen regard the excellent business as an auspicious forecast of the season.

Haverly's Minstrels drew $9,042.05 in Chicago, Aug. 21-27.

The Cameron company has been out since Aug. 11. Business has been good, notwithstanding the heat. Miss Cameron's singing makes a decided hit at every appearance. The company is booked solid until March.

Manager Edwin P. Hilton writes that The Gay Matinee Girl has opened its second season, and is pronounced a much better attraction than ever before. His three stars, Monroe, Hart, and Mattie Vickers, and, in fact, his entire company, have made emphatic hits.

The Theatre Saratoga is a new theatre, with a capacity of 1,000, playing the best attractions only and patronized by the elite of Saratoga, N. Y. The Sherlock Sisters manage the house and do their own booking. They are not represented by any individual.

The race dates, Sept. 14 to 16, always good time at Oshkosh, Wis., are open to first-class attraction.

Mildred Meade, prima donna soprano, is open to offers from representative attractions. She may be addressed care of this office.

Agnes Knights, who for the past two seasons has played responsible parts with E. S. Willard, has not yet closed for this season.

A carnival of sports will be held at Sioux Falls, S. D., Oct. 11 to 14. George Schlosser wants a few outdoor attractions to help in the entertainment.

A. M. Haas is disengaged for props or stage carpenter. His address is Warren, Pa.

Florence Hamilton made a decided hit in Troy, N. Y., week of Aug. 22, and the Troy *Record* said: "The reception accorded Florence Hamilton was cordial. This charming young woman scored an immediate success. Her talents are superior, and her work of the most painstaking character."

With no evening competition, Governor's Day, Sept. 14, which brings 10,000 visitors to Tyler, Tex., should prove a good night to a first-class attraction.

R. E. Stevens, with Augustus Pitou's forces last season, will accept engagement as business manager or advance agent, owing to the change of management of Cumberland '61. He should be addressed at 1358 Broadway.

Krause and Rosa and their Dutch pickaninnies have proven quite a hit. This act scored heavily at the Bijou Theatre, Washington, last week.

Al. G. Field's Minstrels turned people away at Lexington, Ky., on Friday. The Fourth Regiment Band serenaded Mr. Field.

The International Play Bureau will act as representatives for Louise Thorndyke Boucicault for the late Dion Boucicault's plays.

"I think," says J. J. Spies, "that I finally have informed the entire profession that I am the sole agent for Lotta's plays. Persons claiming to represent her have knowledge that her authority takes precedence over all others. I alone can lease Lotta's plays."

Tennessee's Pardner was the Fair Week attraction at the High Street Theatre, Columbus, O., week Aug. 29, and despite terrible heat the business was enormous.

H. S. Taylor is fast getting his grip on a large booking business. Some of the managers for the best attractions and theatres are seen in his office daily.

The New York office of George Liman's vaudeville exchange is in charge of William Morris, who attends to all the American business. Mr. Liman's exchange can provide dates in the best vaudeville theatres and music halls for legitimate performers with good material who have joined the ranks of the vaudevillians. His offices are located at 104 East Fourteenth Street.

George E. Murphy will again be seen with When London Sleeps. This is his third season with this company, playing the role of the Dude, in which he has been highly successful.

Rosa Rand will reopen her dramatic studio at the Carnegie Hall Oct. 1. She will prepare students for the stage or platform, or will coach professionals in their roles.

Helen Guest, ingenue, who has been credited with excellent work the past season, is still open to responsible offers.

The play On Change may be let on royalty of Howard and Doyle.

The Music Hall, Lowell, Mass., one of the best paying popular priced theatres in New England, has the week of September 12 open to a week or three night stand attractions.

Margaret Gallagher, who has played Irish characters and comedy roles in stock, and has been with Barry and Fay, is now open to offers.

An author to make a translation from the French is wanted by the International Play Bureau, at 1368 Broadway.

People experienced in stock are wanted immediately by Stock Manager, care of this office.

OBITUARY.

Mrs. Sarah Moore died last Wednesday night at Indianapolis. She was eighty-three years of age, and retired from the stage about twenty years ago. Mrs. Moore was born in England in 1815. Her maiden name was Brooks, and she was married in Birmingham to Henry Moore in 1836. She had shown considerable histrionic ability as a girl, but only became a professional actress after her marriage in order to aid her husband, who was in delicate health. Mr. and Mrs. Moore arrived in America in 1849, and it was in New York that she made her first appearance on the stage. While in New York she played at the Old Bowery Theatre, at Wallack's and at Niblo's Garden. In 1864 she went to Indianapolis and for several years was a member of the stock company at the Metropolitan Theatre, appearing chiefly in "old woman" parts. She was cast in many Shakespearean productions, and was also quite successful in light comedy roles. One of her best character parts was Ophelia in Uncle Tom's Cabin. After leaving the Metropolitan Stock company Mrs. Moore made a number of tours with theatrical companies, but always considered Indianapolis her home. She had supported Edwin Forrest, J. Wilkes Booth, and many other traveling stars when they came to Indianapolis. On her retirement from the stage the citizens of Indianapolis gave her a benefit at the Park Theatre on Aug. 13, 1880, when she appeared as Madame Dupont in A Scrap of Paper. Her husband, who occasionally appeared on the stage, died in 1878. She leaves one son, Philip Henry Moore.

Maud Maguire, a member of the Dorothy Morton Opera company, now playing in Omaha, died in that city on Aug. 31. The Actors' Fund was notified of her death and instructions were wired by the Fund's officers to provide for her interment.

Mrs. Catherine Field, mother of Pearl La Rue, died on Aug. 24 at her home in Philadelphia. Interment was made in Mount Peace Cemetery on Aug. 29. Miss La Rue is the wife of Lew W. Wright of the Mirror Trio, with The Dazzler.

Charles D. Cooper, better known as "Dixie," son of Ida Lewis Cooper and the late W. H. Cooper, died in this city Aug. 25, as the result of an operation for appendicitis.

Born.

COWARD.—To Mr. and Mrs. Edward Fales Coward, a daughter, Aug. 25.

Married.

COYNE—BOYD.—Joseph H. Coyne and Anna Boyd, in New York city, on Aug. 27.

MACKAY—PORTER.—Charles Donald Mackay and Georgia Eliot Porter, in Cambridge, Mass., on Aug. 29

YBERRI—FITCH.—At the City Hall, New York, by Acting Mayor Randolph Guggenheimer, on Aug. 29, Dolores de Sauba Maria d'Yberri and Seymour Fitch.

Died.

COOPER.—At New York, Aug. 25, Charles D. Cooper.

FIELD.—Mrs. Catherine Field, in Philadelphia, Pa., on Aug. 24.

MAGUIRE.—At Omaha, Neb., Aug. 31, Maud Maguire.

MOORE.—Mrs. Sarah Moore, on Aug. 31, aged 83, at Indianapolis, Ind.

WOODSON.—At Amityville, L. I., Harry Woodson, aged 46 years.

Change of Management.

NEW CONTRACTS REQUIRED.

Managers who have contracts with Andes Opera House, Fostoria, O., will take notice that there has been a change of management, and all contracts made with Campbell & Hess must be renewed. Parties having contracts will please act quickly and oblige. All correspondence should be addressed to the undersigned.

CAMPBELL & ROSENDALE,
Mgrs. Andes Opera House, Fostoria, O.

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THE VAUDEVILLE STAGE

A FINE OLD GENTLEMAN.

CHARLES MORTON.

An important event in vaudeville circles in London was the celebration by Charles Morton of his seventy-ninth birthday a few days ago. Mr. Morton is the manager of the Palace Theatre, and, in spite of his advanced age, his brain is as clear as that of the average man of thirty, and he conducts his music hall with the greatest possible success.

One of the best proofs of his shrewdness and talent as an amusement caterer is that he was among the very first to realize that there are variety performers in America who would make a hit in London. Nearly all of the big American turns which have gone across the ocean have made their London debut at the Palace under the kindly auspices of this genial old gentleman. Every American performer who has returned after a season in London has praised Mr. Morton in the highest terms. He is just as highly thought of by his own people, who look upon him as "the father of the music halls."

On the occasion of his birthday he was almost buried beneath a flood of congratulatory telegrams and presents. His brother managers and directors gave him a magnificent silver punch bowl, and his legions of friends hope that he will be spared to drink to his own health from it when he passes the century mark.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

The stars of the bill are the Nawns, in A Touch of Nature; Canfield and Carleton, in a new comedy singing act; Cora Routt, comedienne; Cook and Sonora, comedy duo, and Dolan and Lenharr, travesty artists. The others are the De Fillippis, dancers; Mulvey and Inman, comediennes; May Wentworth, piano monologist; John H. W. Byrne, musical comedian; Barton and Ashley, comedy duo; Frances Wood, vocalist, and McWatters and Tyson, comedy duo.

Pleasure Palace.

Mr. and Mrs. Edwin Milton Royle in Captain Impudence, George Fuller Golden, monologist, and Morton and Revelle, comedy duo, are the stars. The others are the Three Rio Brothers, acrobats; Carr and Jordan, comedy duo; Post and Clinton, sketch team; Gallando, clay modeler; Baldwin and Daly, eccentrics; Farrell and Taylor, musical artists; George Tallman, tenor, and Fred Clarenze's bootblack quintette. The wargraph remains.

Proctor's.

Mason Mitchell, late of Roosevelt's Rough Riders, makes his vaudeville debut, giving an illustrated description of the battles of San Juan and El Caney. Bertha Welby and company present a new sketch called Little Brick. Maxwell and Simpson in their illustrated song act, Catherine Bartho, dancer; Harding and Ah Sid, acrobatic comedians, and Bloksom and Burns, comedians, are the other headliners. The bill also includes Edwards, Kernell and Williams, sketch trio; Maud Beall Price, mimic; Giguere and Boyer, comedy duo; Tommy Hayes, bone soloist; Mae Raymond, vocalist; Dawson and Cavilla, novelty dancers, and the wargraph.

Koster and Bial's.

John W. Isham's company of colored performers remain for a second week, presenting their rag-time opera. Others are the Four Emperors of Music, Axtell and Howard, contortionists; the Putnam Sisters, singers and dancers; Hyberta Pryme, soubrette; Mlle. Barbe, French chanteuse; Paulo and Dika, French eccentrics, and others.

Weber and Fields' Music Hall.

This popular house will open on Thursday evening, Sept. 8, with a new burlesque called Hurly Burly, by Harry Smith. Edgar Smith, and John Stromberg. The company includes Ross and Fenton, Peter F. Dailey, Fay Templeton, John T. Kelly, Dave Warfield, the Beaumont Sisters, and Weber and Fields, besides an enlarged chorus.

Central Opera House.

Hiatt and Pearl, Lowry and Rice, the Tanakas, Nelson and Milledge, Kluteldi and Larein, Dunbar and Delvina, and Fannie Warren.

Casino Roof-Garden.

This is the last week of the season. The bill includes Maude Courtney, in her selection of old-time songs; Arthur K. Deegan, singer; Marguerite Sylva, vocalist; Herr Von Palm, lightning artist; Adelina Roattino, soprano; the Sisters Meredith, comediennes; Alma Doerge, soubrette; Millie Stoller, vocalist; Edwin French, banjoist; Sig. Ricci, violinist; Sig. Negrini, tenor; Amorita, dancer, and the ballets. 'Way Up East, Richard Carle's burlesque, is continued, as is also The Origin of the Cake-Walk.

Keith's Union Square.

Francis Carlyle makes his first New York appearance as a vaudeville star in Chums. Isabelle Urquhart, Sidney Wilmer, and Walter Vincent remain for a second week, with a change of sketch. The others are Joe Welch, Hebrew impersonator; O'Brien and Collins, comedy duo; the Reed family, in a sketch; the three Brooklines; Arnim and Wagner, operatic comedy duo; the Troubadour Trio, vocalists; Marie Towle, vocalist; the Ventinis, acrobats; Gilbert and Goldie, comedians. Batty's trained bears make their first appearance, and the biograph and Timely Topics views are continued.

Harlem Music Hall.

On the programme are McIntyre and Heath, Al. H. Wilson, Gertie Reynolds, Hayes and Bandy, Silvern and Emerie, Anna Loyd, the Craig Trio, Forman and West, Horace Goldin, and others.

THE BURLESQUE HOUSES.

SAM T. JACK'S THEATRE.—The second week of the season practically continues the bill of the first, showing the burlesque A Modern Venus, the first-part concert ensemble, the living pictures, and attractive olio led by Jennie Yeamans.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers have moved down town for a week with a strong bill, presenting Van and Nobriga, Myrtle Tressider, Fisher and Crowell, Saxon and Brooks, Mabel Rivers, and Tom Burnett.

THE LONDON.—May Howard's company appear this week for the first time this season. May Howard is the central figure in two burlesques, The Lady's Alimony Club and Secret Servers, and there is an excellent olio. The Rentz-Santley company follows.

MINER'S EIGHTH AVENUE.—The Knickerbockers opened last evening for the week, offering Conroy and McFarland, Flatow and Dunn, Mae Taylor, the Three Gardners, M. S. Whallen, Grant and Durand, and others.

THE OLYMPIC.—A. H. Woodhull's High-Rollers are entertaining the Harlemites.

LAST WEEK'S BILLS.

CASINO ROOF-GARDEN.—'Way Up East, by Richard Carle, the burlesque on 'Way Down East, which was seen first at the Hammerstein benefit, was given its first regular presentation here last week. As some of the actors who appeared in it are employed in Yankee Doodle Dandy, it was almost midnight when the curtain rose on the burlesque. The audience was pretty tired by that time, but they waited and laughed at the smart lines and funny business of the travesty. While the cast was excellent, the fun-making honors went to the snowstorm, which made a hit every time the door was opened. The burlesque makes game of the most serious portion of 'Way Down East, and demonstrates the fact that Mr. Carle is capable of doing good work in the travesty line. Eugene O'Rourke as Ann, Lee Harrison as the mother, and Richard Carle as the villain were all excellent. William P. Sprague, Louis Wesley, and William Sheldon also did good work. The best feature of the olio was Maud Courtney, whose medley of old songs stamps her as an artist of the highest quality. She has the knack of keeping up to date, and last week introduced the chorus of "A Hot Time in the Old Town" with special verses which set the audience cheering. Arthur K. Deegan was heartily welcomed on his reappearance after a two weeks' "vacation" in the continuous houses. He was applauded for his spirited rendition of some patriotic songs. Alice Atherton's laughing song and her coon ditties met with their usual reception. Others who made hits were Catherine Bartho, Amorita and her assistants, Edwin French, Adelina Roattino, Alma Doerge, Elsie Meridith, Millie Stoller, and the colored contingent in The Origin of the Cake-Walk.

PROCTOR'S.—Rose Coghlan presented for the first time on any stage a new comedietta, called Between Matinee and Night, written by herself and James Clarence Harvey. The scene is laid in the dressing-room of a popular actress. A young girl of the "matinee" type is ushered in by the maid. It is discovered that she has a great admiration for Mrs. Sheldon, the star, and has come to visit her in her dressing-room for the first time. The actress enters, greets the girl cordially, and they sit down to chat, after the actress has removed her costume and slipped on a lace wrapper. The girl expresses her great admiration for the player, and voices the hope that she may some day become an actress herself. Of course, the star gives her a lot of wholesome advice, and explains the trials and hardships of the performer's life, and so on. During their chat the maid brings in some tea and biscuits, of which the actress partakes, much to the astonishment of the girl, who explains that she thought actresses always drank champagne. At this point a card is sent in, and when Mrs. Sheldon reads the name and is informed by the maid that the caller is the father of the girl who is visiting her, the truth of the situation dawns upon her, and she realizes that she is talking to her own daughter, who had been taken from her when she and her husband had been divorced many years before. She asks the girl to step into an adjoining room, and then follows a strong scene between the husband and wife. At first Mrs. Sheldon declares that she will tell the girl that she is her mother and take her away from the father, who has been neglectful of her in many ways. He finally convinces her, however, that this would not be for the best interests of the daughter, as she believes her mother dead. So, choking down her grief, she decides to sacrifice herself for her child's sake. She calls the girl in, bids her go home with her father, and tells her that as he does not approve of the stage, she must never visit her again. There is an affecting scene of parting, the father and daughter go, and the mother is left alone with a breaking heart. The call boy announces the overture, which reminds Mrs. Sheldon that she has her duty to the public to think of, so she calls her maid, dons the costume of Peg Woffington, and, as the curtain falls, calls out the order, "Ring up!" It is a very pretty and touching story, and is interspersed with many minor incidents which add to its effectiveness. Miss Coghlan was in her best form as Mrs. Sheldon. She expressed the lights and shades of the character perfectly, and delivered her lines with the care and effectiveness which has always characterized her work. Lottie Alter as the ingenuous matinee girl, was delightful. She played with a delicacy and finish that was admirable, and Miss Coghlan is to be congratulated on having chosen her for a part which she is so well qualified to fill. John T. Sullivan was satisfactory as the husband, and Ida Von Trautman gave an excellent character sketch of a dignified lady's maid. Taken as a whole, the sketch is one of the best things we far seen in vaudeville. Miss Coghlan's solid popularity with New Yorkers was proven by the hearty and spontaneous reception accorded her at every performance. Next in order on the bill were Mr. and Mrs. Arthur Sidman, who presented their artistic sketch, A Bit of Real Life. It is just a little over three years since the Sidmans made their first New York appearance at this very house. They have risen steadily, and are now ranked among the leading stars of vaudeville. Morton and Revelle were also accorded the distinction of heavy type, and they were worthy of it, as they made a pronounced hit. Morton introduced for the first time in New York his original "rag-time words" idea, which has been pirated right and left since he introduced it. It is needless to say that the original was far ahead of the imitations. Other features of the bill were excellent comedy acrobatics by Lowell and Lowell, splendid bar work by the Van Aukens, Conway and Leland in their funny act, George Tallman in some very high class ballads, Ford and Dot West, Georgie Mack, Laura Bennett, the Martells, the Craig Trio, Wilson and Leicester, and the war-graph, which had some good views, including some of the recent naval parade.

KOSTER AND BIAL'S ROOF-GARDEN.—Belle Davis and several members of John W. Isham's forces presented a "rag-time opera" here last week with great success. Songs, dances, and cake-walks passed the time merrily, and the aggregation made a decided hit. Leona Lewis continued to sing the very latest popular songs, and her encores were many and deserved. Reno and Richards won lots of laughs with their eccentric acrobatic act. The Nicholl Sisters did a neat French quadrille dance. (They must not be confounded with the Nichols Sisters who are with Haverly's Minstrels.) The Four Emperors of Music blew their trumpets with fine effect. Gallando modeled faces in wet clay with great dexterity. Silvern and Emerie, the Clark Sisters, and Lillian Maynard were also in the bill, which was approved by large crowds.

PLEASURE PALACE.—Frederic Bond presented Willard Holcomb's comedietta, Her Last Rehearsal, for the first time at this house, and repeated the hit he made at Proctor's downtown house a few weeks ago. The setting, showing a bare stage, proved decidedly novel and interesting to the patrons of the Palace, who, like the people of the rest of the world, are very curious about how things look behind the scenes. John Terriss and May Sargent assisted Mr. Bond very effectively. Maxwell and Simpson presented their splendid series of illustrated songs. They have not added any new ones, but their hit was immense. "I Love You in the Same Old Way," "Always Keep Your Promise, Lad," "Since You Spurned My Gold," and the fire song are still warm favorites, and were sung by Mr. Maxwell with fine effect, while Simpson displayed his beautiful pictures on the screen. Arthur Dunn and Mamie Gilroy made a hit as usual in The Actress and the Bell Boy. Miss Gilroy is now quite used to Mr. Dunn's funny little jokelets, and she does not laugh at him all the time. Alexander Heindl, the soulful 'cellist, charmed music lovers with his excellent rendition of some choice selections. Lillie Western worked as hard as ever and won lots of applause for her splendid playing on the xylophone and other instruments. Giguere and Boyer made a hit in their eccentric comedy and singing act. McCale and Daniels knocked each other around, and kept the people laughing all the time. Hayes and Bandy danced smartly. Fred Niblo contributed a neat and refined monologue act, which contains some very good material. Julie Cotte sang some ballads very nicely. Mitchell and Jess and Howard and Mack were also in the bill, and some new views were shown on the war-graph. Fred Watson contributed some pleasing piano solos.

TONY PASTOR'S.—The Mortons, Sam, Kittie, and little Clara Louise, were the stars of the bill. They presented their neat and refined dancing, singing and joking sketch, in which the talents of each member of the family are shown to the greatest advantage. Clara Louise introduced a little dance last week, and, judging by the neat way in which she executed the steps, her parents will have a powerful rival in a few months. James H. Manning and little Willie Weston were seen once more in their talking sketch, The Irish Pawnbroker. The singing of Master Weston made a tremendous hit, and the natural comedy work of Manning found favor. Montague and West's musical act was applauded to the echo, and their comedy work was much appreciated. Post and Clinton have been seen here very frequently of late, but they managed to win laughs. Clarice Vance's peculiar method of singing won for her several encores. Collins and Collins sang new and old songs in genteel make-ups and introduced a few dance steps. The Tally-Ho Trio went through their comedy act as usual. Horace Goldin, the magician, made a hit in his new illusion which puzzled even the closest watchers. The Pantzer Trio tied themselves into all sorts of knots with great success. Other pleasing acts were furnished by Beaugard and Glover, Waller and Waller, Foreman and Howlett, and the Clover Quartette.

KEITH'S UNION SQUARE.—Barton Hill, Charles Willard, and their company were seen here for the first time, in a farce by Milton Nobles, called Belinda Bailey's Boarders. The plot concerns a widow who keeps a boarding-house. Her boarders are a doctor, his son, and a fussy old gentleman named Bloggs. The widow has an attractive daughter. The three men read in the morning paper that some mining stock left by the late lamented Bailey to his widow has suddenly risen in value, and each in turn proposes to the widow. The fussy old man mixes things up by telling the other two that the stock really belongs to the daughter, so they promptly transfer their attentions to her. The farce is a series of proposals and misunderstandings, but matters are finally straightened out by an extra, in which they read that the stock is still worthless, so the doctor makes amends by proposing all over again to the widow, and his son follows his example by proposing to the daughter, while the fussy old fellow moralizes in the centre of the stage. The piece made quite a hit with Keith's patrons, and Mr. Hill and Mr. Willard were funny in two widely different characters. Julia Dean as Bianca, Ella Sothern as the widow, and J. Searle Dawley as the doctor's son gave excellent support. The Four Cohans were seen in their old success, Money to Burn, which, while not nearly as funny as Running for Office, is still good for hundreds of laughs and dozens of smiles. Josephine's remarkably graceful dancing and George's eccentric walk around are still the features of the sketch, but Mr. and Mrs. Jeremiah Cohan, the parents of these talented youngsters, came in for their share of approval. Mark Murphy was in his best form, and his quaint and original method of telling jokes was received with howls of approval. He had a few new ones, which will probably become well known through the medium of the pirates. Isabelle Urquhart, Sidney Wilmer, and Walter Vincent, who now all enjoy the same sized type on the programme, were seen in A Strange Baby, which is one of the funniest farces before the public. They have a new dog, which is a very intelligent animal and adds greatly to the effect. John D. Gilbert, the eccentric comedian, had a very hard place on the bill, but he filled it well and managed to coax a good many laughs from the tired audience. Crane, the Irish magician, combined natural wit with dexterity in a pleasing way. The Grimes, Swan and Bambard, Crane Brothers, Lenton Brothers, McDonald Brothers, the Review Comedy Four, Bates and Bates, and the Timely Topics views were also on the bill. The biograph again proved its superiority over all other machines by presenting a splendid picture of the entire naval parade which took place on the Hudson River a few days ago. Another really remarkable picture showed the working of the life savers of the Paris Fire Department. This picture should rank with the "star" views of the biograph's collection.

HARLEM MUSIC HALL.—Harlem's popular vaudeville house commenced its second season Aug. 20. Managers Hurtig, Seamon, and Tuck have gone to considerable expense in improving the theatre, and have accomplished much for the convenience of their patrons by widening the entrance, which has been lowered as well, and is now on the ground floor. The house has filled a popular want in the northern section of the city. The management will continue their policy of last season, that of offering high class vaudeville. On the opening bill were McAvoy and May, who worked as hard as usual and made a strong hit. The Pantzer Brothers did expert acrobatic stunts. Ollie Evans and Charles J. Stine pleased in their sketch. Others on the bill were Carr and McLeod, Le Clair and Leslie, Gladys St. John, Jess Dandy, Nizarras and Bonne, and Falk and Lillian.

CENTRAL OPERA HOUSE.—This resort, with its cool Summer garden, was much frequented during last week's torrid spell. On his programme Manager Fuenkenstein had the Glissandos, musical clowns, for a return engagement, and Hogan and Glenroy, comedy boxers, as holdovers. There were also Gray and Conway in a taking sketch; Dailey and Hilton, and Hanley and Jarvis; the Wilson Brothers, clever gymnasts; Max J. Willard, baritone, and the Sistonas, wire walkers.

The Burlesque Houses.

MINER'S EIGHTH AVENUE.—Hurtig and Seamon's Bowery Burlesquers repeated the bill seen the week before at the Bowery to big business despite warm weather. Entertainment and company won hearty applause, for no better bill was ever seen in the burlesque houses. Every member of the company is clever, and the costumes are gorgeous. Beautiful Truly Shattuck won hearts and applause, and her dresses led the procession. Emma Wood and Vinnie Henshaw scored heavily in songs and dances. Hits were made, too, by the World's Trio, Gladys Van, Gracey and Burnette, the Nelson Sisters, Yutakmee, Lewis and Elliott, Loney Haskell, Pauline Moran, and Louise Auber. The performance might be improved by omitting the promiscuous expectoration of the comedians and the lavish use of the slapstick, which are not funny and are out of key with an otherwise high-grade programme.

SAM T. JACK'S.—In spite of the intense hot weather, Mr. Jack's handsome little house reopened last week to large audiences afternoon and night. Jennie Yeamans kept everybody in good humor by her unflagging high spirits and never-ceasing jocularity. She told the audience that she was "simply working to keep cool." The Harvey Sisters sang "Military Mollie" with irresistible vim. Siegfried changed his face so that he resembled Sir Henry Irving, President McKinley and other notables. The Fonti Boni Brothers, with their sonorous voices and their sweet-sounding guitars, made melody of pleasing kind. The Four Broadway Girls appeared in a captivating dance, and the Art Pictures and first part came in for applause. The burlesque, A Modern Venus, gave the various members of Mr. Jack's stock company innumerable chances to prove their cleverness. Josette Webb and Maude King made hits, and Richard Gorman, using a German dialect; Ed Morris, talking unlabeled Milesian, and James Thompson, speaking pure New York, constituted a clever trio of comedians.

THE LONDON.—The London Gaiety Girls, managed by Ed B. White, furnished the entertainment here. The olio contained Harry Burgoyne, who rendered coster ballads effectively; the Bijou Comedy Trio in a moderately amusing sketch; Ed B. and Rolla White, bag punchers; McAvoy and Gilson, talking act; Mlle. Oceana, equilibrist; Gus Mills, female impersonator, and Casey and Le Clair, Irish duo. The burlesque, attributed on the programme to Percy Gaunt, was entitled A Summer's Outing. It was almost devoid of humor. Tot Guichard and John A. Flynn did the best work in it.

MINER'S BOWERY.—Isham's Octoroons moved down town and repeated the favorable impression that they made at the Eighth Avenue week before last. Belle Davis, Smart and Williams and the rest again were scorers, and the march and the cake-walk were attractive features.

NEW SKETCHES BY EDWIN M. ROYLE.

Edwin Milton Royle has a new sketch, written by himself, ready for production, to take the place of Captain Impudence, in

which he has made such a hit in vaudeville. Miss Wallett of Wall Street is the name of the new farcette. It will be followed later in the season by two other pieces, The High Ball Family and One Plus One.

P. F. NASH JOINS F. F. PROCTOR.

F. F. Proctor and his general manager, J. Austin Fynes, sprang another vaudeville surprise last week, when they announced the engagement for the Proctor executive forces of Philip F. Nash, late resident manager of B. F. Keith's Bijou Theatre in Philadelphia. In conversation with a MIRROR man, Mr. Fynes said:

"Mr. Nash on Aug. 29 became resident manager of Mr. Proctor's Albany Theatre, the famous old Leland Opera House, which begins a new career on Sept. 5 as a continuous performance house, devoted exclusively to refined vaudeville. The opening bill includes Rose Coghlan in her new and successful comedy, the biograph, Mr. and Mrs. Sidman, and other favorites of that high calibre. The Leland has been in the hands of decorators and furnishers for the past month, and has been entirely refitted at a cost of about $20,000. The continuous performance there will be conducted on exactly the same lines as at Mr. Proctor's theatres in this city, and it is believed that Albany will take kindly to the innovation. The prices will be low, the show long and high class, and the management, of course, will be perfect under Mr. Nash, whose long experience in this field makes him peculiarly valuable. H. P. Butler, who has ably managed the Leland during its closing months as a combination house, will shortly return to New York to assume new and important duties at the Pleasure Palace."

Mr. Nash was associated with B. F. Keith as far back as 1889, when Keith's Philadelphia house, the Bijou, was opened. From 1893 to the Spring of 1898 Mr. Nash was in full charge of the Bijou, and his friends have never hesitated to award him a large share of credit for the phenomenal success of that theatre. It is rumored that his engagement for Albany is not to be permanent, which would seem to bear out the oft-repeated gossip that Mr. Proctor still has his weather-eye fixed upon Philadelphia as his next battle ground. In that event Mr. Nash would naturally be transferred to the scene of his former success.

Questioned as to the general situation in the Proctor houses, Mr. Fynes said:

"I can only say that throughout a Summer which has probably never been equaled in New York for its long continued and blighting heat, Mr. Proctor's theatres have shown a handsome and constant increase in business over any previous Summer in their history. I think that tells the whole story."

TWO QUIET WEDDINGS.

Two popular men connected with the vaudeville branch of the profession have recently taken unto themselves partners for life. Both of them went about it in the very quietest way, and although both weddings took place some time ago, the news of their good fortune is only just becoming generally known. One of the gentlemen is Emil Katzenstein, the well-known and well-liked pianist of Keith's Union Square Theatre. He was married at the Little Church Around the Corner just before going on his vacation. Since his return the patrons of the theatre have noticed that he plays in a dreamy way, and that sweet love songs have taken the place of the dashing marches he was wont to use while filling in time between acts.

The other benedict, who was even more secret about his matrimonial venture, is A. L. Simpson, of the illustrated song firm, Maxwell and Simpson. He was married very quietly in Boston a few weeks ago. He watches Maxwell when he sings "I Love You in the Same Old Way," with a rapt expression, and seems sorry when the song is over, and he has to turn his attention to the fire song.

Both of these newly-made husbands have legions of friends who hope that they will enjoy long and happy lives with their new partners.

WILL ROSS BECOME A FARMER?

An article in a daily paper last week stated that Charles J. Ross, one of the stars of Weber and Fields' Stock company, and the most versatile and valuable man in the organization, had bought some property at Asbury Park on which he intended to build a hotel. It was also stated that Ross intended to devote his time to running the hotel, and that he would retire from the stage at the end of this season. A MIRROR man who tried to find Mr. Ross could not locate him. Joe Weber was asked his opinion of the matter, and he shook his head, as much as to say: "Well, you can't tell about those things; he may retire and he may not."

It would be a pity if Mr. Ross were to retire now. He is at the zenith of his career, and is fairly idolized by the "real people" of New York, who patronize Weber and Fields. There was talk some time ago of his making a starring tour in a legitimate comedy next season, but the idea seems to have been given up.

If Mr. Ross wants to run a hotel he can do so in the Summer time. He is too good an actor to be spared from the stage, and his admirers hope that he will continue to ornament it for many years to come.

TRULY SHATTUCK FAINTS AWAY.

Truly Shattuck was overcome by the heat last Thursday evening, at Miner's Eighth Avenue Theatre, and fainted just before the time for her singing act with The Bowery Burlesquers. Miss Shattuck had suffered intensely all day from the torrid temperature, and had been unwell at the matinee. Andy Lewis announced that the fair singer's act must be omitted, but that she hoped to appear in the burlesque. Miss Shattuck happily was able to fulfill this hope, and got a tremendous reception when she appeared.

"BIG GUNS" COMING.

George Adney Payne, H. E. Moss, F. W. Wyndham, and "Manny" Warner will arrive in New York this week. They sailed on the *Majestic* from Liverpool on Aug. 31. Messrs. Payne and Moss are coming over to have a look at the American vaudeville field, and it is said that they will offer long contracts to the performers who may strike them as possible hits for England. Mr. Payne is practically the manager of the big syndicate halls in London, and Mr. Moss is a member of the firm which supplies the small cities and towns of England, Ireland and Scotland with vaudeville attractions. Actors who are ambitious to "cross the pond" had better spruce up and keep their acts to the top notch for several weeks to come. There is no telling when Mr. Payne or Mr. Moss may be in the house, and a careless performance may cause them to miss a chance of getting a contract to appear in dear old London.

GAWAIN'S VAUDEVILLE GOSSIP.

The following paragraphs from the pen of Gawain, THE MIRROR'S London correspondent, are of especial interest to people of the vaudeville world:

There be those who (good, easy men) would seem to believe (and even state) that for the present American invasion is over. But these believers and staters are, as another believer and stater (by the name of Shakespeare) would say, "wide of the mark." They have (probably confining their attention to what is sometimes called here the "regular" stage) apparently not noticed that our variety stage (or vaudeville stage, to use your native phrase) is for the most part a procession of your native artists. Take the Empire for example. Here may be found, and found scoring heartily, such American favorites as Henri French, the wonderful trick cyclist; the Marco Twins, and Lida Clark still singing splendidly to her animated pictures, but, strangely enough, having no song to sing to the new series of pictures of your good ship *Maine;* pictures which are received with immense enthusiasm and sympathy.

At the Palace Theatre also; likewise at the big syndicate halls, the Tivoli, Oxford, and Pavilion, Americans abound. Among the best of these are Eugene Stratton; Jessie Lindsay, the fine dancer; Whistler Mildare; the wondrous Rixford acrobats (with a remarkable "back lift"); Wilson and Waring, always a favorite couple, and the Gotham Comedy Quartette, four of the cleverest variety artists now before our public.

Fregoli has been engaged to go to the Empire next Christmas. The Alhambra has been taken by the National Sunday League for a series of Sabbath entertainments. So we may, I assume, expect to see trouble brewing. Trouble is also imminent with regard to the Tivoli, where on Thursday afternoon Ted D. Marks' recent "find," Soffredini's Juvenile Italian Opera company, made a highly successful debut. This running of an absolutely complete dramatic show has aroused the ire of certain theatrical managers, and these have concerted a plan of action to stop the Tivolians. There was a frightful "schlemozzle" at the Tivoli general meeting on Wednesday. Henry Sutton (formerly manager of the Alhambra), Hugh Astley, the Tivoli chairman and managing director, and George Adney Payne denouncing each other in most volcanic language. By the way, the said Payne (one of the biggest enterprisers in the music hall world) will sail for your city per the *Majestic* on Aug. 31, in company with Emmanuel Warner and H. E. Moss, head of the enormous variety show firm of Moss and Thornton.

CHAUNCEY M. DEPEW IN VAUDEVILLE.

A MIRROR man met John J. Iris on the Casino Roof-Garden the other evening. In the course of conversation, Mr. Iris said:

"What would you say if you saw on a billboard, in front of a New York vaudeville house, the name of Chauncey M. Depew?"

The scribe looked at Iris and smiled. Then he hemmed and hawed and looked at the glass Iris held in his hand. It was filled with vichy.

"I suppose you think I'm giving you something to joke about," said the agent. "Nothing of the kind. Within the next few weeks the name of Chauncey M. Depew will decorate the front of one of the leading vaudeville theatres of New York."

Just then a young man passed and spoke to Iris, who excused himself for a few moments. When he returned, he said, "That was Depew I was just talking to."

"What?" said the reporter. "Stop your guying. I've seen too many pictures and caricatures of Depew to be fooled as easily as that. That young fellow looks no more like the President of the New York Central——"

"Who's talking about the President of the New York Central?" said Iris. "This Chauncey M. Depew is not the after-dinner man, but a relative of his, who has a fine singing voice, and is anxious to go into vaudeville."

Then THE MIRROR man called the waiter and ordered another glass of vichy for Mr. Iris and something stronger for himself, to enable him to recover from the effects of Iris' little joke.

A NOTABLE SUCCESS IN EUROPE.

Seymour Howe and Emilie Edwards have been exceptionally successful in pleasing our British cousins. Some time ago they played an engagement at the Palace, Southampton, and were so successful that they were booked for a return on Aug. 15. The fact that they were put on just ahead of Marie Lloyd, in the very choicest part of the programme, shows that the manager considered them one of the best features of his bill. This clever American comedy duo will play Chatham and Glasgow before they go to South Africa. Several weeks ago Mr. Howe and Miss Edwards appeared at a benefit in Hull, England, at which the Lord Mayor and Lady Mayoress were present, as well as several other notables. After the performance a committee called upon Miss Edwards and complimented her very highly upon the quality of her performance.

LOLA YBERRI MARRIED.

Lola Yberri, the dancer, was married in this city on Aug. 29 to Seymour Fitch, a New York lawyer. The ceremony took place at the City Hall, and the knot was tied by acting Mayor Randolph Guggenheimer. Miss Yberri was born in Mexico. She made her debut on the stage at the old California Theatre in San Francisco. Later she made a specialty of dancing, and joined Thatcher's Tuxedo company, with which she came East. Her last appearance was made here in 1896 at Koster and Bial's. Since that time she has been living abroad.

A GOOD IDEA.

Joseph Wilson, who has sung the part of Jack Brown in The French Maid in England over 700 times, has gone into the music halls. He makes a specialty of impersonating the typical English sailor, with appropriate songs, and it is said that he has made quite a success of it. Here is a chance for some good singer of our own stage to rig himself out in the uniform of Uncle Sam's Jack tars and make a hit by singing songs of the salty sea. "Jackie" is extremely popular just now, and an impersonation of this kind ought to be a big go.

A FUNNY MISTAKE.

A recent issue of the Los Angeles *Express* contained the following item: "The Angela Sisters, who open an engagement next week at the Orpheum, have succeeded in taking the breath away from the blasé theatregoers of San Francisco by a wonderfully daring wire-walking feat. The ends of the wire are held in the teeth of two of the sisters, hanging by their knees from trapezes, while a third does a daring act on the wire itself. Meanwhile, all three perform on various musical instruments."

Of course, the writer meant the Macarte Sisters. The sweet and proper Angelas, who do an eminently staid and refined turn of singing and whistling, must have felt terribly shocked when they read the notice, as they would as soon think of doing a parachute jump from a balloon as of doing a turn like the one described above.

GEORGE THATCHER'S CLAM BAKE.

George Thatcher, the minstrel, who owns a hotel at Fanwood, N. J., celebrated the opening of the Fall season on Sept. 1 by giving a grand clam bake, to which he invited several friends. His hostelry is a great resort for wheelmen, and they declare that George is the best hotel-keeper they ever saw. George has stopped at thousands of hotels during his travels over the country, and he saw different abuses in each one, which should have been remedied. He made up his mind that if he ever ran a hotel he would have no "kicks" coming from his boarders or guests if he could help it, and he conducts his place on a plan which makes kicking an impossibility.

HAWTHORNES ALL HERE NOW.

Lillie and Lola Hawthorne, of the famous Hawthorne Sisters, arrived in New York last week. They have an elaborate specialty, with their own scenery and properties, which they will put on at Koster and Bial's when the music hall season opens. They will return to England in time for the pantomime season.

VAUDEVILLE JOTTINGS.

A. R. Waterman, manager of the Auditorium, Peoria, Ill., has a special vaudeville bill this week, including Willard Simms, Annie St. Tel, the Vernon Sisters, Nellie Paulding, Baby Shannon and others.

Chummie La Mara, an English serio-comic, who has been ill for almost a year, is slowly recovering her health.

Harry Lundy, manager of the Oxford Music Hall, London, met with a serious accident recently.

Burt Shepard seems to have made a hit in London. The notices of his work in the London dramatic papers are very favorable.

Charmion's startling trapeze act has caught on in London. She has been booked for a long season in each of the principal cities of Europe.

Clairesse Agnew, who is now a member of Hoyt's A Day and a Night co., made a brief but successful appearance at the Alhambra, London, when she was over there this Summer.

The Four Columbians, a musical quartette made up of Mr. and Mrs. A. H. Rackett, Jr., and Mr. and Mrs. W. D. Rackett, will probably be seen in the leading Eastern vaudeville houses in the near future. They are all expert musicians.

Rose Coghlan's vaudeville engagements are confined for the present to the Proctor circuit. She is in Albany this week and next week will be at the Pleasure Palace. While she is at the Palace she will spend her mornings rehearsing with one of Charles Frohman's cos., in which she is to spend the season. The line between the legitimate and vaudeville stages is disappearing with great rapidity.

Florrie West will sail from England for Australia on Sept. 16 for a ten months' trip. She will return to London to fill engagements already made for next Summer.

Here is a sample of the work of the press agent of one of our roof gardens: "Far above the cry of the madding crowd, as it tries to jump on the speeding Broadway cable cars, out of hearing of the motorman's clanging gong, and beyond ear shot of the defiant snorting of the fiery, untamed steeds of the horse railways, removed beyond reach of other 'needless noises' of a much suffering city, the patrons of the ——— Roof-Garden pinch themselves and ask, 'Is this heaven, or am I dreaming?'" It is needless to say that when some soubrette begins to shriek "Break the Noos Toe Maather" the patrons realize that they are not in heaven and that they are very wide awake.

Laura Burt will probably remain in vaudeville this season. She has made a hit in her specialty, which is said to be novel and original.

J. H. Stoddart will be seen in vaudeville again this season. He will present One Touch of Nature and a play made up of two scenes from The Long Strike. This is the play from which William Robyns' Counsel for the Defense was adapted.

Piper Findlater, the hero of Darghai Heights, who played the Scotch soldiers on to victory after his legs had been shot from under him, and who was afterward prevented from making £25 a week in the music halls, by special request of the Queen, will be married in Dundee on Sept. 6. It is rumored that he may visit America.

The highly successful season at the Casino Roof-Garden will close on next Sunday evening in a blaze of glory. Williams and Walker and their co. have been specially engaged to present their Senegambian Carnival, and all the favorites who have made hits during the season will appear.

Mlle. Fleurette, the dancer, has arrived in town after a very successful engagement on the Orpheum circuit. She has not settled her plans for next season.

Sie Hassan Ben Ali recently presented to Sam T. Jack a superb set of rugs, divans and other Oriental furnishings from Morocco, where Hassan has been visiting.

George H. Adams expected to enjoy a short vacation, but he has been booked for the time he intended to rest to play at Mansfield, O. He has arranged with George N. Lippincott for the production of his new pantomime, Electro.

Hilda Thomas and Frank Barry scored a decided hit at the opening of the Auditorium in Philadelphia last week. They are among the features this week at Hyde and Behman's, in Brooklyn.

The De Forests left London on Aug. 29 for a Continental tour, after a highly successful sixteen months' tour of England. They will return to America on March 1, and will remain three months, after which they return to Europe to all dates covering a period of eighteen months.

Frank M. Drew, of the Star Theatre, Cleveland, O., has a large and valuable collection of photographs of vaudeville celebrities. They used to decorate the lobby of his house, but have recently been placed on the walls of the auditorium.

Haines and Pettingill's Minstrels are at the Casino, Bergen Beach, this week. On the pier at the same resort are Waldron and Waldron, Gerard and West, Bates and Bates, Carrie Melrose, F. C. Drew, and Maud McIntyre. The annual baby show takes place on Labor Day.

George M. Cohan must stay awake nights dreaming of plots for sketches. He has supplied one to Hayes and Lytton which, according to reports, is as good as anything he has written so far. It is called A Wise Guy.

Henry Frey has joined the Donovans and will play the Irish part in Dewey's Reception in McFadden's Alley.

Frankie Bailey, one of the prettiest and most popular of the Weber and Fields stock co., injured herself [illegible] by falling [illegible] a water [illegible] upon it. She has been laid up [illegible] for several [illegible]

VAUDEVILLE. VAUDEVILLE.

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ably be able to walk with her accustomed grace when she appears in Hurly Burly on Thursday evening, Sept. 8, when the third season of the music hall opens.

Maxwell and Simpson have signed with Weber's Parisian Widows for next season, and will not be seen in the continuous houses during the next ten months.

Little Lavender Richardson, the child mental wonder, who has been astonishing the West, could not obtain a license last week, and so, in spite of B. F. Keith's enterprise in securing him, the patrons of the Union Square Theatre did not have a chance of seeing him.

Henry Bagge has booked, through his agents, Stoessel and Boom, an excellent tour in his comedietta, A Husband's Holiday, written by Edward Gervase. Mr. Bagge recently returned from a trip to England, where he presented A Husband's Holiday several times with great success.

Robert E. Stone has been re-engaged as advertising manager of Weber and Fields' Broadway Music Hall.

R. C. Sanborn is having an old church in South Boston remodeled into a theatre, which he will run as a vaudeville house.

Harry Blocksom and Charles E. Grapewin will take out a co. next season to be known as Annie Hart's Rough Riders. A tour is now being booked.

Will H. Fox will tour America next season with a co. called Fox's Footlight Favorites.

George Rice, of Rice and Barton, has bought a fine country home at Centreport, L. I.

Fritz Young and Emilie Sells arrived in New York last week after a long absence in Europe.

Wilbur Mack and Isabelle Fenton played Godfrey's Pavilion, Grand Rapids, week of Aug. 15. Lake Michigan Park, Muskegon, Mich., week of Aug. 21, and played a return date at Grand Rapids week of Aug. 29.

Solaret, "The Queen of Light," is this week at Shea's Garden Theatre, Buffalo, N. Y., with Poli's, New Haven; Cook's Opera House, Rochester, and Wonderland, Detroit, to follow. She will then play through to the Pacific Coast and back. Her time is booked solid until late in the season.

Canfield and Carleton are doing their new act this week at Tony Pastor's. They have retained their Italian opera finish, which was the great feature of the old act.

Charles Kent and Eleanor Barry left last week for St. Louis, where they were booked to open in their sketch on Sunday.

Julia Raymond played her second engagement of the season on the *Grand Republic* last week, and repeated the success of her first week. Miss Raymond was much in demand this Summer and has filled several return dates.

Harry Crandall's German monologue so pleased the patrons of the steamer *Grand Republic* last week that he will continue on the steamer this week.

Papinta's three weeks' engagement at Forest Park Highlands, St. Louis, has been very successful and the business has been the largest ever done at this resort. She opens at Keith's Bijou, Philadelphia, this week for a four weeks' run.

The Hegelmans have created a profound sensation on the Orpheum circuit in their acrobatic act, which is said to be really marvelous.

James Thornton's name on the programme of the Orpheum, in San Francisco, was followed by this statement: "P. S.—Mr. Thornton won the gold medal, also the distinction of being America's best song writer."

Mrs. Thomas O'Brien (Clara Havel) has retired from the stage temporarily, and is singing sweet lullabies to a little baby daughter who arrived a few days ago. Mr. O'Brien will tour with Weber and Fields' Pousse Cafe co. this season.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Theatre was closed the past week for the first time since it has been under the management of Colonel Hopkins. It reopened last Sunday and it is understood a brilliant season will follow. The decorators, electricians, etc., did good work while the house was closed, and the place presents a fine appearance. The management selected Trilby for the stock co and May Roemer returns to the Hopkins forces. Henry E. Dixey is at the head of the vaudeville bill with Stanley and Jackson, Pete Baker, Katherlena Warren and others in specialty work. The biograph is retained and everything is lovely.

The new Dearborn Theatre (formerly the Schiller) threw open its doors Sunday with drama and vaudeville as the entertainment. Julia Stuart and Edwin Arden are the principals of the stock and the vaudeville end of it was not overlooked. James Jay Brady is in charge.

The Great Northern has finished its first week and the future is a trifle doubtful, as the same style of entertainment is given at numerous places in Chicago at 10, 20 and 30 cents, while this house charges a higher admission. The same bill is retained this week.

The Chicago Opera House, Olympic and Haymarket all have the usual straight vaudeville programmes this week, and the Masonic Temple also offers a good and attractive programme.

Ferris Wheel Park comes in for its share of patronage, and the list offered contains the names of T. J. Farron, Manhattan Comedy Four, De Hollis and Valora, Kleist Brothers, Basil Tetson, Hadj Lessik and Alfred Kleese.

At the Gaiety, Savoy and Sam T. Jack's burlesque reigns supreme, and the search light on the Great Northern Roof-garden continues to shine forth.

NOTES: Colonel Hopkins and the Tri State Amusement Co have parted company by mutual agreement. The latter will control the new Dearborn Theatre and the Colonel will continue with his State street house, which is an established gold mine. The next Chicago vaudeville letter will be signed by William Fitzgerald, who will officiate during my absence. With good wishes for all until I resume.

HARRY EARL.

NEW HAVEN, CONN.—Grand Opera House (Breed and McKenna, managers): The new home of vaudeville on Crown street opened its second week Aug. 29-3 most auspiciously and the good bill offered was enjoyed. Melrose Brothers, Johnson, Davenport and Lorella, and George Evans have all been well received. Conroy and McDonald. Vinnie DeWitt, Bryant and Elton, the Gleasons, Edwards, Kernell and Williams, and Stanton and Willard make up a splendid vaudeville bill and demonstrate that the management intend offering the best in the vaudeville line. For week of 5-10 Clara Morris and the Rays in A Hot Old Time.==Poli's Wonderland (S. Z. Poli, manager): For the week of Aug. 29-3 fair-sized audiences despite the heat. Mr. and Mrs. Edwin Milton Royle in Captain Impudence are the stars. The sketch is the best bit of refined and artistic work seen here in some time. Others on a capital bill are the Eldridges, Charles Grapewin and Annie Chance, Dave Meiers, the Troubadour Trio, Ali and Reni, John and Harry Dillon, the electroscope war views, and the Fields. For week 5-10 the Four Cohans in Running for Office will be the feature, and others are Miles and Raymond, Casino Comedy Four, Forrester and Floyd, Frank Whitman, the Grahams and the biograph. Manager Poli threw open his theatre this week to the sick and wounded soldiers now under treatment at the hospitals. His invitation was promptly accepted, the men being allowed to attend as soon as they are able.==Professor La Roux and the Three Herbert Brothers are at Light House Point, which has been crowded daily and the meritorious bill enthusiastically received. Tegge and Daniel, Adolph Adams, La Yenka, Wayne and Nelson, are all good.==Savin Rock: 29-3 Gorman's Alabama Troubadours packed the cozy theatre in the grove daily.

SAM MARLIN.

JERSEY CITY, N. J.—The season at the Bon Ton commenced Aug 27, when Woodhull's High Rollers Burlesque co. began its tour. The attraction is a new one, but has all the essentials of success. The opening performance was good and there were no hitches. The Chink Girls (book and lyrics by A. H. Woodhull and music by Richard Stahl), a neat burletta, with good scenery and handsome costumes, opened the bill, and the co. worked hard to please. Carl Andersen, Harry Gates, Thomas Nolan, Joseph P. Carey, Gertrude Ruttledge, Mme. Fabiann, and a large ballet appeared to advantage. In the olio are Law Randall, a good dancer; Mme. Fabiann, Gertrude Rutledge, a prima donna of ability; Joseph P. Carey, in good stereopticon songs, and Thomas Nolan, parodies. Sylvia Starr introduces artistic living pictures. The bill concludes with A Lady of Quality. Gertrude Ruttledge and Harry Gates appear to advantage. There is plenty of catchy music in the burlesques—in fact, it is a singing show all the way through. The business has been good. 'Oriental America 5-10. European Sensation 12-17.==NOTES: Harry Gates, of this city, joined the High Rollers co. here 27.==John E. Keefe, of this city, has signed to open at the Third Street Theatre, Portland, Ore., 5 as orchestra leader.==Business-manager J. H. Shoemaker is elated at the success of the High Rollers and has secured excellent time.==Gertrude Ruttledge, leading woman of the High Rollers, resigned after the performance Aug. 29, and Ethel Le Van succeeded her.

WALTER C. SMITH.

PROVIDENCE, R. I.—The Olympic, under the management of A. A. Spitz, opened the season auspiciously Aug. 29, and Weber and Fields' co. played to S. R. O. During the Summer extensive changes have been made in the interior, and it is practically a new theatre. The house has been rebuilt and redecorated, and new fittings and furnishings have been put in. The lobby has been paneled with marble composition, reaching to panel mirrors which extend to the dome ceiling. The floor has been lowered so that one steps direct from the entrance to the auditorium. The old low gallery has been replaced with one of horseshoe shape and larger capacity, and the top gallery has also been improved and enlarged. The front of the galleries is decorated in white and gold, with electric lights at intervals. The side walls are tinted in terra cotta, with a white frieze below the gallery and a long panel painting at the ceiling. The changes about the stage and the enlargement and arrangement of the boxes and their handsome decorations are attractive. The boxes have been rebuilt after the style of those at the Olympia, New York. The proscenium arch is new and the opening has been enlarged. Everything on the stage is new and the dressing rooms have been rebuilt. The new drop curtain, painted by George Trantz, is very pretty. It is now one of the prettiest and coziest playhouses in New England. The opening bill week Aug. 29 was one of merit, being furnished by Weber and Fields. The Brownings opened with a good comedy sketch. Brindamour gave a clever exhibition of magic. Jack Manley sang effectively, and Raymond and West, in a black-face act, were warmly received. Florence Bindley appeared in an original act, which included singing, dancing and xylophone solos, and made a hit. Imogene Comer added to her already excellent reputation as a descriptive singer, and Cook and Sonora, Bigger and Dreher, and Leonard and Ryan were well received in their respective acts. Mankichi and Sato closed the show with one of the best Japanese juggling and balancing acts seen here in a long time. Business for the week very good. Weber and Fields' Pousse Cafe 5-10.==Tom Sharkey and Turner's English Girls were the drawing cards at the Westminster Aug. 29-3, and opened to S. R. O. Business for the week was good. The bill opened with a musical skit, with solos by Gertrude Warren, Alice Barnes, Nellie Franklyn, and Clara Moss, and dances by Drake and Hughes. George Leslie and Finn and Mack had the comedy parts. In the olio were Carr and Jordan, Nellie Franklyn, George Leslie, Finn and Mack, Gertrude Warren, Rice and Elmer, and Barnes and Moss. The show closed with a three-round boxing exhibition between Sharkey and a partner. Robin Hood, Jr., 5-10.==The following have been engaged for the vaudeville at the Rhode Island State Fair, to be held at Narragansett Park 5-10: Nola Family, Silbor and Emerson, Stewart and Gillen, Mlle. Ani, the Ahearns, Fred Herbert and his dogs, Mankichi and Sato, Stork and Anita, De Camo, Sisters Coulson, Wilson Brothers and Partelle, Dupree's Colored Belles and Swells, Sam Lucas' Pickaninnies, Kentucky Vocal Octette, Mahr Sisters, the Kramers, Rice and Elmer, the Everett Trio, Isador the Russian Giant, Oban the Greek Athlete, and the Decomas.==The staff at the Olympic this season is made up as follows: A. A. Spitz, manager; William C. Chase, treasurer; Jos. S. Shepard, assistant treasurer; Edward Kearnes, musical director; Thomas Walsh, advertising agent; Louis Gadwell, assistant advertising agent; Vet. Williams, stage-manager, and Frank Paige, master of properties.

HOWARD C. RIPLEY.

CLEVELAND, O.—Fred Rider's Moulin Rouge Extravaganza co. was the attraction at the Star week Aug. 29, and proved a drawing card in spite of the hot weather. The Star is cooled by electric fans. The entertainment furnished by the co is a good one and was highly appreciated. Bryant and Watson's Australian Beauties are the bill for week 5.==Haltnorth's Garden Theatre was crowded at every performance week Aug. 29-3 and the bill was an exceptionally strong one. Of course, Milton and Dollie Nobles in Why Walker Reformed easily won the honors. Raymon Moore, the sweet singer, sang several of his own selections and got lots of applause. Polk and Kollins are fine banjo artists, and Willis and Loretto in the tramp and the gay soubrette gave a refined and pleasing comedy act, while Shattuck and Bernard, Maxmillian and Shields all are worthy of mention. The programme for week 5 includes Swift and Chase, Johnny Carroll and Adelaide Crawford, Edward Lang, the Savans, Mary Lane and Vinnie De Witt.==Manager Fay gave the patrons of Euclid Beach Park a fine specialty entertainment, headed by the Five Waltons, week Aug. 29.==Charles Davis, a local young man who is quite clever and was last season with Charles Gardner, gave an Irish comedy turn at Haltnorth's Garden Aug. 29 which pleased the large audience immensely. His local gags were appreciated.

WILLIAM CRASTON.

PHILADELPHIA, PA.—Keith's Theatre leads the list for week as usual in popularity and patronage, the weather having no effect on their immense business. The bill for the coming week is headed by Papinta in her marvelous dances.

The Lyceum Theatre in Lester and Williams' Vaudeville co. has a good attraction, honors being divided between George Fuller Golden, Ben Harvey, Joe Welch, Edith Murray, Belle Gold, Lizzie Mulvey, Pearl Inman, Somers and Kennedy, Walton and Doyle, and Lester and Williams. For week of Sept. 5 John L. Sullivan's co.

May Howard's Burlesquers at the Trocadero have done a fair business in spite of the heat, and have deserved it. The Royal Burlesquers follow Sept. 5.

S. FERNBERGER.

BUFFALO, N. Y.—Business at Shea's Garden Theatre Aug. 29-3 was the biggest of the season. The increased attendance of women at the evening performances is noticeable. Lydia Barry and George Felix played a return engagement and were easily the best number on the bill. The Columbians introduced a novel musical act, and Ethel Levey was acceptable in coon songs. Others were Gus Williams, John W. West, Jerome and Alexis, Bicknell, Eldora and Norine, Panchionetti Sisters, and the biograph.==The regular season at the Court Street opened 29 with Robin Hood, Jr., to good business. Flo Irwin and Walter Hawley made the biggest hits. Others were Delaphone, Killeen and Murphy, Proven, the Versatile Trio, and the Bartons. Fred Rider's Moulin Rouge follows.

RENSOLD WOLF.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Notwithstanding the heat the attendance continued to tie the record week Aug. 22-28. Felix Morris gave us our first glimpse of the legitimate in vaudeville, doing a delicious bit of acting as the old Chevalier in A Game of Cards and scoring a big hit. James Thornton was very entertaining in his monologue and original songs. O'Brien and Buckley scored heavily in their musical act, and Valbon and Anthelmine were well received in operatic and high-class vocal selections. William H. Windom, assisted by the Blackstone Quartette, continued the first week's success, and the three Angela Sisters and Wilton and Stark remained prime favorites. Fresh faces 29: Marie Tavary, Lillian Burkhart, and three Sisters Macarte.==Thomas J. Myers has succeeded Mr. Rock as treasurer of the Orpheum, the latter having returned to San Francisco. Mr. Myers is quite well known here, having made many friends while representing attractions playing here in the past.

NEWARK, N. J.—Waldmann's Opera House (Louis A. Robie, manager): John L. Sullivan co. Aug. 29-3. Fetching Brothers, Rochefort and May, Bertina and Crouch, Ryeford Sisters, and Darmody were seen to advantage in their respective acts. Interest centred in John L. A Trip Across the Ocean introducing him and his exhibition with Jake Kilrain aroused great enthusiasm. Opened to a packed gallery and a fair house downstairs. 5-10 Rose Sydell's London Belles. 12-17 Royal Burlesquers.==Waldmann's New Theatre (Louis Waldmann, manager): Harry Morris' Little Lambs opened their season here Aug. 29-3. The co is large, scenery and costumes the best, and the olio well selected. Two burlesques, Training the Lambs and General Fink's Army, were given. Living pictures are another feature. Business opened to a comfortably filled house. 5-10 Rentz-Santley co. 12-17 John W. Isham's co.==ITEM: Manager Robie has made his house cool during the warm spell by introducing electric fans. The comfort of his patrons is his constant aim.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): One of the most successful openings ever known here was that of the Orpheum, which began its season Aug. 28, and played to crowded houses during the entire week. Plenty of fans and ice water helped to make the people comfortable, and the excellent bill offered pleased everyone. The headliners were Joseph Hart and Carrie De Mar, who made an instantaneous hit. Their songs and graceful dancing were delightful and their humor excellent. Fleurette, a beautiful little dancer, is graceful and attractive. Lorenz and Allen did some excellent dancing. The Le Page Sisters showed some beautiful clothes and gave some excellent impersonations. The Geolmans introduced numerous musical novelties. La Belle Male introduced a serpentine dance on the wire which was received with great applause. Leroy and Clayton and the biograph views completed the excellent programme.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): Week Aug. 29-4 opened with good houses. The co. gave a minstrel performance as the opening. The Three Nemevers are good vocalists and dancers. Polly O'Neil is a favorite singer. Mary H. Brandon, Amy Orlando, Ada Orlando, and Baby Harrington are good vocalists. Charles Ellsworth, James Walker, Brothers Shaw, are clever in sketches. Closed 28: Frankie Huit, Jennie Bender.==Tivoli (John Straka, proprietor): This house draws a good, steady patronage. The favorite vocalists, Helen Mignon and Mae Raymond, and the Ladies' Orchestra, are the attraction week Aug. 29-4.==Palm Garden Concert Hall (A. Weinholzer, manager) opened with good houses week Aug. 29-3. The entertainers are Dottie Harrison, Kitty Pink, Lillian Knott, Kay Mac, and E. Le Duke.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Lester and Williams' Me and Jack 22-27 to fair-sized audiences, which were pleased with the efforts of the co. Dark 29-Sept. 3. Crane Brothers and Roeber co. 5-10. London Gaiety Girls 12-17.==Pleasure Palace (Crown and Slingerland, managers): Good business Aug. 29-3, with Magie Howard, Pearl Davis, May Vincent, and Bernard McNamara. Miss Howard, who is a clever baritone singer, made a hit, and has been re-engaged for week of 5-10.

RICHMOND, VA.—Broad Street Auditorium (Thos. G. Leath, manager): Another excellent bill week Aug. 29-3, including Fielding, Three Wright Sisters, Three Harrises, Jack Norworth, and Lillian Barlow. Next week Simmons and Slocum's Minstrels.==Main Street Park (Juan A. Pizzini, manager): An attractive bill is drawing crowds at this park week Aug. 29. The special engagement of Mlle. Titonia is the feature. Others on the programme include Allen and Delmain, Margerie Mabelle, Cross and Holden, and Shayne and Worden.

COLUMBUS, O.—Minerva Park (J. B. Burke, manager): Akimoto's Japs, Lynch and Jewell, McCloud and Melville, Madge Duffy, the Sa Vans, Dick and Alice McEvoy Aug. 29-3 to S. R. O. This is the strongest bill seen at the Casino this season. The Sa Vans make the hit of the performance. Underlined for week of 4: Milton and Dollie Nobles, Bouncer the talking horse, Frencelli and Lewis, Ola Hayden, the Leonards, Hayden and Hetherington, and Marguerite Ritchie.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, manager): This house has been transformed into one of the handsomest and most complete variety theatres in the country, and it was thrown open to the public Aug. 29 and crowded houses greeted every performance during the week ending 3. The programme included Hayden and Hetherington, Lillian Perry, Bryant and Saville, Ola Hayden, George W. Day, Lizzie Evans, and Harry Mills in A Mock Marriage, and the biograph. Vaudeville 5-10.

OMAHA, NEB.—The bill at the Trocadero week of Aug. 21 includes Zayarra, Latta, Scott and Wilson, Florence MacKnight, La Belle Male, Armstrong and O'Neill, Billy Van, Josephine Harvey, and the orchestra. Business is magnificent. The bill week of Aug. 29 is excellent. Kittie Leslie in coon songs opens the fun, and her voice is clear and powerful. Shafter and Gavini were well received, and the Miltons also proved popular. The dance by Georgia Leslie and Ethel Marshall was novel. Horwitz and Bowers continue.

DETROIT, MICH.—The regular season of 1898-99 began at the Wonderland Aug. 29. Manager Moore expected to open this season in his new house, but this will not be ready as soon as was anticipated. For the opening special pains were taken to secure talent of a high order in the vaudeville line, and the result is entirely satisfactory to the patrons of the house. A full orchestra under the direction of Professor A. Green is one of the strong points. Maud Beal Price and the Seymours are among the features.

SARATOGA SPRINGS, N. Y.—Palm Garden (D. R. Buckley, proprietor; Alex Cameron, manager): Business is on the increase. The bill week Aug. 22 includes Charles and Allie Irving, Rose Winchester, Bessie Duncan, Allie Leslie, and Alex Cameron. The people this week, Aug. 29, are Paule M. Lester, James K. Hilliard, Ella Carlington, Evelene Latelle, Alex Cameron, and Max Dreyfuss.

INDIANAPOLIS, IND.—Semon's Extravaganza co. drew a good house at the Empire Aug. 29, with good prospects for the week. There are two burlesques and an olio, headed by Madeline Shirley. Others worthy of favorable mention are Mlle. Modjeska, Mildred Harriman, Spence and Sartelle, George E. Monroe, and Mabelle Leardo. Gerheuer's Gay Morning Glories week of 5. City Club Burlesquers week of 12.

READING, PA.—Fox's Pleasure Palace (John C. Fox, manager) was opened for the season by a first-class vaudeville co Aug. 27. This house has undergone a complete renovation, and is a very attractive place of amusement. The management will present only first-class vaudeville artists and it will be conducted on the continuous performance plan. It was formerly known as the Auditorium.

CINCINNATI, O.—The Boston Burlesquers hustled matters at People's Aug. 29-3 and did a big business. In the co. were Mlle. Rosa's Oriental Dancers, Fern Melrose, Ned Monroe, Byron and Langdon, Daily and Leonard, Mlle. Electro Morrison and Markey, and Agnes R. Behler. The burlesques were A Parisian Night and A Devil of a Time. Next follow the Broadway Burlesquers with Lottie Gilson.==The Fountain reopens as a vaudeville house 4.

SCRANTON, PA.—Gayety (T. D. Van Osten, manager): Rose Sydell's London Belles 29-Sept. 3 gave fair satisfaction; nice business. Parisian Vaudeville 5-11.==ITEM: The Gayety, which has been successively Wonderland, Davis' and the Linden, has been entirely remodeled by the new management, who have booked the best burlesque co. for this season.

TOLEDO, O.—Casino (Frank Burt, manager): House filled at every performance. For the week Aug. 28-3 De Hollis and Valora, Abt and Witt, Tom Heffron, Rabette and Doreto, the biograph, and Mr. and Mrs. R. J. Dunfan in The Man Up Stairs.==Wonderland Roof-Garden (O. D. McFadden, manager): Mary Lane, Rossaire, Burns and Sigsm, Fransdoli Sisters, Three Rexfords, week Aug. 28-3. Good crowds.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): John D. Dillon, Bertha Smythe, Miss Parker, Crimmins and McGee, Nina Lester, and Emma Ravelle Aug. 22-27. Performance very good. Aug. 29-3 John D. Dillon, Mamie Curtis, Baby Murial, the Irwins, and the return of the popular soubrette, Birdie Smyth. Business good; first-class satisfaction.

PORTLAND, ORE.—Fredericksburg Music Hall week ending 29 did good business with Eleanor Montana, Sisters Saville, and Delline Cole. Continued to good business week ending Aug. 27, with Delline Cole, Eleanor Montana, Nadine Allen, and Sisters Saville, in songs, dances and specialties, with musical selections by C. L. Brown's orchestra.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): This popular resort closed its season Aug. 28 to large business. The special attractions are Ethel Van Brocklyn and Rhode Rotnour.==Manager Link will resume his annual tour of Illinois, Iowa, and Wisconsin 12 with the Billy Link Vaudeville and Comedy co.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The season of 1898-99 opened Aug. 29 with the Howard Athenæum co. as the attraction. The house was filled, and all were delighted with the efforts of the Dolans, Judges, Fields and Wooley, Adele Purvis Onri, Devaney and Allen, Nellie Seymour, and others. Waldman Specialty co. 5-12.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Abt and Witt with Professor Abt's Children closed week of 15 to fair business. Salvation Army has the Casino this week. The Nora Family opened week of Aug. 29 to a large audience, giving a fine entertainment. This is the closing week of the Casino.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The following excellent bill was presented week of 22: Kittie Harbeck, St. Clair and Lorenz, Harbeck, Edna Bassett Marshall, and the Sa Vans. For week of Sept. 4 the Mackay Comic Opera co. Business great.

OCEAN VIEW, VA.—Week Aug. 22 Val-Vino, Bessie Searle, Wright Sisters, Celle Ellis, and Gibbons and Barrett to crowded houses; performances good. Week Aug. 29 Simmons and Slocum's Minstrel co. to crowded houses; good co.

LAWRENCE, MASS.—New Theatre (C. A. Sweeney, manager): The season will open 5-7 with Dave Marion's Burlesque co.==Glen Forest: The Boston Specialty co. is drawing big audiences Aug. 29-3.

MUSKEGON, MICH.—Lake Michigan Park Theatre: Week of Aug. 29-3 return of Rumley Sisters, Teed and Lazell, and Carmanelli and Lucille to good houses. Week of 4-10 Frank Boyd, Mullaly Trio, and Powers and Theobald.

HAMILTON, O.—Lindenwald Park (Thos. Smith, manager): A good bill is presented week of Aug. 29-4, including Armstrong and Porter, Foster and Williams, Evelyn Warren, Mitchell and Love, and Cain Sisters.

TERRE HAUTE, IND.—Harrison Park Casino (Isaac Monk, manager): Week 21 the bill included the Three Needlescripts, Pete Baker, Carmentella Sisters, and Melby, Pearl Keyes and Nellis. Good patronage.

BINGHAMTON, N. Y.—Union Casino (Binghamton Street Railroad Co., managers): A clever vaudeville co., headed by William Josh Daly, drew good houses 21-27.

BANGOR, ME.—Riverside Park, Hampden (F. A. Owen, manager): The co. closed to fair business Aug. 27. Gorman's Minstrels opened for week 27. Attendance light; co. good.

TORONTO, CAN.—Munro Park: The programme Aug. 29-3 is attracting large crowds and includes J. E. Turton, G. B. McClellan, the Lamott Trio, Valette Brothers, Arolop, and King's Orchestra.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, managers): New people Aug. 29-3: The Morrells, Harry Love, Fred Roslin, and Du Bec's animal show. Large houses.

LIMA, O.—Hover Park Auditorium (Bert Neff, manager): The Nora Family pleased small houses Aug. 22-27. The Chautauquans will occupy the Auditorium Aug. 29-3.

DES MOINES, IA.—Crocker Woods' Theatre (Wiley and Black): Boston Ladies' Band Aug. 29-3. Marie Wilbur, soloist, has made quite a bit, having played a four weeks' engagement.

VAUDEVILLE PERFORMERS' DATES.

Amorita—Casino Roof, N. Y., Aug. 8-Sept. 10.
Aimee—Harrison Park, Terre Haute, Sept. 5-10.
Atherton, Alice—Casino Roof, N. Y.—indefinite.
Ani, Mlle.—Rhode Island Fair, Providence, R. I., Sept. 5-10.
Abearns, The—State Fair, Providence R. I., Sept. 5-10.
Arnim and Wagner—Keith's, N. Y., Sept. 5-10.
Abacca Brothers—Suburban Park, St. Louis, Sept. 5-10.
Anglo-American Quartette—Columbia, St. Louis, Sept. 4-10.
Burke and Andrus—Toronto Exposition, Aug. 29-Sept. 10.
Batson, Lillie—Toronto Exposition, Aug. 29-Sept. 10.
Bryant and Saville—Wonderland, Detroit, Sept. 3-10.
Burt, Laura—Keith's, Philadelphia, Sept. 5-10.
Bindley Florence—Boston, Mass., Sept. 5-10.
Boyd, Frank—Lake Michigan Park, Muskegon, Mich., Sept. 4-10.
Byrne, John H. W.—Pastor's, N. Y., Sept. 5-10.
Barton and Ashley—Pastor's, N. Y., Sept. 5-10.
Batty, Professor—Keith's, N. Y., Sept. 5-10.
Brooklins, Three—Keith's, N. Y., Sept. 5-10.
Bon Cowitz—Columbia, St. Louis Sept. 5-10.
Courtney, Maud—Casino Roof, N. Y.—indefinite.
Cawthorn and Forrester—Columbia, St. Louis, Mo., Sept. 4-10.
Craig, Mabel—Gaiety Theatre, Scranton, Pa., Sept. 5-10.
Carlyle, Francis—Keith's, N. Y., Sept. 5-10.
Casino Comedy Four—Poli's, New Haven Sept 5-10.
Canfield and Carleton—Pastor's, N. Y., Sept 5-10.
Coulson Sisters—State Fair, Providence, R. I., Sept. 5-10.
Cubans—Poli's, New Haven, Sept. 5-10.
Damann, Carl, Troupe—Toronto Exposition, Aug. 29-Sept 10.
Deagon, Arthur K.—Casino Roof, N. Y., Aug. 29-Sept 10.
Day, George W.—Hyde and Behman's, Brooklyn, Sept. 5-10.
Dunbar and Delvina—Central Opera House, N. Y., Sept. 5-10.
Dolan and Lenharr—Pastor's, N. Y., Sept. 5-10.
De Fillips—Pastor's, N. Y., Sept. 5-10.
De Comas, The—State Fair, Providence, R. I., Sept. 5-10.
De Camo—State Fair, Providence, R. I., Sept. 5-10.
De Hollis and Valora—Ferris Wheel Park, Chicago, Sept. 4-10.
Eldridge, Press—Great Northern, Chicago, Sept. 4-10; Columbia, St. Louis, 11-24.
Emmonds, Emerson and Emmons—Suburban Park, St. Louis, Sept. 4-10.
Everett Trio—State Fair, Providence, R. I., Sept. 5-10.
Empire Trio—Grand Rapids, Mich., Sept. 5-10.
Farron, T. J.—Ferris Wheel Park, Chicago, Sept. 4-10.
Fox, Will H.—Europe—indefinite.
Friend, Ed—Casino Roof, N. Y., Aug. 8-Sept. 10.
Frenchelli and Lewis—Columbus, O., Sept. 4-17.
Fanchonetti Sisters—Bijou, Washington, D. C., Sept. 5-10.
Four Columbians—Masonic Roof, Chicago, Sept. 4-17.
Forrester and Floyd—Poli's, New Haven, Sept. 5-10.
Gorman, Josephine—Great Northern Theatre, Chicago, Aug 29-Sept. 10.
Glenroy, James—Gaiety Theatre, Scranton, Pa., Sept. 5-10.
Gleon, The—Keith's, Boston, Sept 5-10.
Gilbert and Goldie—Keith's, N. Y., Sept. 5-10.
Grahame, The—Poli's, New Haven, Sept. 5-10.
Howe and Edwards—England—indefinite.
Hogan, Ernest—Casino Roof, N. Y.—indefinite.
Hawthorne, Nellie—Casino Roof, N. Y.—indefinite.
Hathaway, Belle—Toronto Exposition, Aug. 29-Sept. 10.
Hayes and Bandy—Harlem Music Hall, N. Y., Sept. 5-10.
Hiatt and Pearl—Central Opera House, N. Y., Sept. 5-10.
Herbert, Professor—State Fair, Providence, R. I., Sept. 5-10.
Hayden, Ola—Minerva Park, Columbus, O., Sept. 5-10.
Hayden and Hetherington—Minerva Park, Columbus, O., Sept. 4-10.
Ingham, Lee—Riverside Park, Saginaw, Mich., Sept. 4-10.
Judge, W. F.—Toronto Exposition, Aug. 29-Sept. 10.
Kazamore's Japs—Toronto Exposition, Aug. 29-Sept. 10.
Kenfeldt and Lavoni—Central Opera House, N. Y., Sept. 5-10.
Kaaren, The—State Fair, Providence, R. I., Sept. 5-10.
Kleist Brothers—Ferris Wheel Park, Chicago, Sept. 4-10.
Klein, Alfred—Ferris Wheel Park, Chicago, Sept. 4-10.

A PROMPT INSURANCE ADJUSTMENT.

BOSTON, Feb. 27, 1897.

C. D. WHEELER, Special Agent, JOHN C. PAIGE & Co., 20 Kilby St., Boston, Mass.

Dear Sir :—I beg to acknowledge receipt of Draft for Five Thousand Dollars ($5,000), payable to my mother, Mrs. Mary MacDonald, in full settlement of claim on account of Accident Policy which you issued to my sister, Miss Sadie MacDonald, of Hoyt & McKee's Australian Company.

I wish to thank you for the great care and attention which you gave in preparing the proofs upon the return of the company from Australia, and presenting same to the Insurance Company: also for your interest in securing so prompt and satisfactory a settlement.

Yours respectfully,
MARGRETE MACDONALD, of Hoyt & McKee's "A Milk White Flag" Co.

No member of the Theatrical Profession should travel without an accident policy in a reliable company. Several hundred well-known Professionals are insured through this Agency, and all losses are promptly settled. For the best Insurance of this kind—also for the best forms of Fire and Life, and Insurance against loss or damage to Theatrical Properties and Baggage in transit—address

C. D WHEELER, No 20 Kilby Street, Boston.

Kins-Nora, The—Columbia, St. Louis, Sept 4-10.
Lloyd, Anna—Harlem Music Hall, N. Y., Sept. 5-10.
Lowry and Rice—Central Opera House, N. Y., Sept. 5-10.
Leonards, The—Minerva Park, Columbus, O., Sept. 5-10.
Lesnik, Hadj—Ferris Wheel Park, Chicago, Sept. 5-10.
Lyons and Reed—Suburban Park, St. Louis, Sept. 4-10.
Lacy, Harry—Brooklyn Music Hall, Sept. 3-10.
Luken Brothers — Toronto Exposition, Aug. 29-Sept. 10.
Leech, Al., and Three Rosebuds—Alhambra, Milwaukee, Sept 4-10.
McIntyre and Heath—Harlem Music Hall, N. Y., Sept. 5-10.
Manhattan Comedy Four—Ferris Wheel Park, Chicago, Sept 4-10.
Marshall, Edna Bassett—Bijou, Washington, D C., Sept. 5-10.
Moa and Goodrich—Toronto Exposition, Aug 29-Sept. 10.
Miller, B F—Toronto Exposition, Aug 29-Sept. 10.
Moreland, Beatrice—Keith's, Phila., Sept 5-10.
Merritt and Razella—Haltnorth's Garden, Cleveland, Sept. 5-10.
Moore, Ramon—Columbia, St. Louis, Sept. 4-10.
Mowatts—Great Northern Theatre, Chicago, Aug. 28-Sept. 10.
Montgomery and Stone—Great Northern Theatre, Chicago, Aug. 28-Sept. 10.
Mantell, Robert—Great Northern, Chicago, Aug. 28-Sept 10.
Mullaly Trio- Lake View Park, Muskegon, Mich., Sept. 4-10.
Mulvey and Inman—Pastor's, N. Y., Sept. 5-10.
McWatters and Tyson—Pastor's, N. Y., Sept. 5-10.
Mahr Sisters—State Fair, Providence, R. I., Sept. 5-10.
Mowatt, Ben—Suburban Park, St. Louis, Sept. 4-10.
Myers, Annie—Suburban Park, St. Louis, Sept. 4-10.
Miles and Raymond—Poli's, New Haven, Sept. 4-10.
Nelson and Milledge—Central Opera House, N. Y., Sept. 5-10.
Nonnes, The—Park, Columbus, O., Sept. 5-10.
Nelson Sisters—Toronto Exposition, Aug. 29-Sept. 10.
Nigrini, Sig. Ettore—Casino Roof, N. Y., Aug. 29-Sept 10.
Nawns, The—Pastor's, N. Y., Sept. 5-10.
O'Brien and Buckley—Los Angeles, Cal., Aug. 29-Sept 17.
O'Brien and Collins—Keith's, N. Y., Aug. 29-Sept. 10.
Papinta—Keith's, Phila., Sept. 5-10.
Powers and Theobald—Lake Michigan Park, Muskegon, Mich., Sept. 4-10.
Pranks, Gertrude—Toronto Exposition, Aug 29-Sept 10.
Philion, Achille—Toronto Exposition, Aug. 29-Sept. 10.
Paulinetti and Piquo Empire Theatre, London, England, September and October.
Price, Maud Beal—Proctor's, N. Y., Sept. 5-10
Robinson-Baker Trio—Blackpool, England, July 4-Sept. 18.
Rosttino, Adelina—Casino Roof, N. Y.—indefinite.
Raymond, Lizzie B—Chicago Opera House, Sept. 5-10.
Ranza and Arno—Toronto Exposition, Aug. 29-Sept. 10.
Riley—Toronto Exposition, Aug 29-Sept 10
Ricci, Signor—Casino Roof, N. Y., Aug 22-Sept. 10.
Ronalo Brothers—Great Northern Theatre, Chicago, Aug 28-Sept. 10
Reynolds, Gertie—Harlem Music Hall, N Y., Sept. 5-10.
Boutt, Cora—Pastor's, N Y, Sept 5-10.
Rice and Elmer—State Fair, Providence, R. I. Sept. 5-10.
Ritchie, Marguerite—Minerva Park, Columbus, O., Sept. 4-10.
Silvern and Emerie—Harlem Music Hall, N. Y., Sept. 5-10.
Silbon and Emerson—State Fair, Providence, R. I., Sept 5-10.
Stewart and Gillen—State Fair, Providence, R. I., Sept. 5-10
Suburban Comedy Four—Suburban Park, St. Louis, Sept 4-10.
Speck Brothers—Toronto Exposition, Aug 29-Sept. 10.
Seabury, Forrest—Toronto Exposition, Aug. 29-Sept. 10.
Shaw, Mrs. Alice J.—Columbia, St. Louis, Sept 4-10.
St. Clair and Lorenc—Lagoon, Cincinnati, O., Sept. 4-10.
Sylva, Marguerite—Casino Roof, N. Y., Aug. 22-Sept. 10.
Stoller, Millie—Casino Roof, N. Y., Aug. 22-Sept. 10.
Stirk and Anita—State Fair, Providence, R. I., Sept. 5-10.
Seymour, Blanche—River View Park, Baltimore, Sept. 5-10, Athletic Park, Richmond, Va., Sept 12-17.
Simon, Martie and Primrose—Chicago Opera House, Sept. 5-10.
Troubadour Trio—Keith's, N. Y., Sept. 5-10.
Tanaka's Japs—Central Opera House, N. Y., Sept. 5-10.
Towle, Mme. Mary—Keith's, N. Y., Sept 5-10.
Taylor Twin Sisters—Deutscher Kaiser Theatre, Dresden, Germany, Aug 1-Oct. 1
Tetsoo, Basil—Ferris Wheel Park, Chicago, Sept. 4-10
Urquhart, Isabelle—Keith's, N. Y., Sept. 5-10.
Vola Family—State Fair, Providence, R. I., Sept 5-10.
Ventinos, The—Keith's, N. Y., Sept 5-10
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Wilson and Leicester—Proctor's, Albany, N. Y., Sept 5-10.
Watson Sisters and Zamora—Toronto Exposition, Aug. 29-Sept. 10
Walberti—Toronto Exposition, Aug 29-Sept. 10
Wilson, Al. H—Harlem Music Hall, N. Y., Sept. 5-10.
Wilson Brothers—State Fair, Providence, R. I., Sept. 5-10.
Warren, Fannie—Central Opera House, N. Y., Sept. 5-10.
Wentworth, May—Pastor's, N. Y., Sept 5-10.
Wood, Francis—Pastor's, N. Y., Sept 5-10.
Whitney Brothers—Alhambra, Milwaukee, Sept. 4-10.
Wilmer and Vincent—Keith's, N. Y., Sept. 5-10.
Welch, Joe—Keith's, N. Y., Sept. 5-10.
Whitman, F—Poli's, New Haven, Sept 5-10.
Za Mowder, Frank—Suburban Park, St. Louis, Sept. 4-10.
Zaselle and Vernon—Toronto Exposition, Aug 29-Sept 10
Zeno, Karl and Zeno—Toronto Exposition, Aug. 29-Sept. 10.

DATES AHEAD.

DRAMATIC COMPANIES.

DAY AND A NIGHT: New York city Aug 28—indefinite.

A FEMALE DRUMMER (Blaney and Vance, mgrs.: Charles A. Bughee, representative): Boston, Mass., Aug 29—indefinite.

A GRIP OF STEEL (W. J. Fielding, mgr.): Boston, Mass., Sept. 5-10, Brooklyn, N. Y., 12-17, Phila., Pa., 19-24.

A GUILTY MOTHER (Direction James H. Wallick; Ed Coombe, agt.): Worcester, Mass., Sept. 5-10.

A HIGH BORN LADY (Billy S. Clifford, mgr.): Red Bank, N. J., Sept. 8, Elizabeth 9, Plainfield 10, Providence, R. I., 12-17.

A HIRED GIRL (Southern: Blaney and Vance, mgrs.: Hollis E. Cooley, representative): Pittsburg, Pa., Sept. 5-10

A JOLLY IRISHMAN: Scranton, Pa., Sept. 5-7, Wilkes-Barre 8-10, Elizabeth, N. J., 12, Boonton 13, Dover 14, Hoboken 15-17.

A STRANGER IN NEW YORK: New York city Aug. 29—indefinite.

A SURE CURE (Harry Doel Parker, mgr.): Brooklyn, N. Y., Sept. 5-17, Boston, Mass., 19-24.

A TRUE KENTUCKIAN (B. B. Morse, mgr.): Whitewater, Wis., Sept. 7, Beloit 8, Watertown 9, Portage 10.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

AMERICA'S DRAMATIC SENSATION (Miller and Steel, mgrs.): Willimantic, Conn., Sept. 5-10, New Britain 12-17, Meriden 19-24.

A TRIP TO COONTOWN (Cole and Johnson, mgrs.): Newark, N. J., Sept. 5-10, New York city 12-17.

A CONTENTED WOMAN (Belle Archer: Fred E. Wright, mgr.): New Castle, Pa., Sept 7, Youngstown, Ohio, 8, Warren 9, Akron 10, Cleveland 12-17.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): St. Louis, Mo., Sept. 4-10.

A SPRING CHICKEN: Philadelphia, Pa., Sept. 5—indefinite.

A BUNCH OF KEYS (Gus Bothner, mgr.): Elizabeth, N. J., Sept. 7, Plainfield 8, Atlantic City 9, Wilmington 10, Frederick, Md., 12, Cumberland 13, Akron, Ohio, 14, Shelby 15, Tiffin 16, Findlay 17, Toledo 18-21, Delta 22, Bryan 23, Elkhart, Ind., 24.

A BRACE OF PARTRIDGES: New York city Sept. 7—indefinite.

BALDWIN-MELVILLE (Walter J. Baldwin, mgr.): Marion, Ind., Sept 5-10, Kenton, O., 12-17, Evansville, Ind., 19-24.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Woonsocket, R. I., Sept. 5-10, Fitchburg, Mass., 12-17, Northampton, 19-24.

BRONSAHAN-JACKSON COMEDY: North Adams, Mass., Sept. 5-10, Oneonta, N. Y., 12-17, Cortland 19-24.

BURR'S COMEDIANS (Harry Bubb, mgr.): Ashland, Pa., Sept. 5-10.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug 9—indefinite.

CHANFRAU, HENRY (Jess D. Barnes, mgr.): Philadelphia, Pa., Sept. 5-17, Albany, N. Y., 12-14, North Adams, Mass., 15, 16, Saratoga 17, Rochester 19-24.

CHASE-LISTER: Newton, Ia., Sept. 5-10, Belle Plaine 12-17, Indianola 19-24.

CHATTANOOGA (Western: W. G. Cogswell, mgr.: James H. Love, agent): Ottumwa, Iowa, Sept. 7, Oskaloosa 8, Des Moines 9, 10, Sioux City 12, Sioux Falls, S. Dak., 13, Cherokee, Iowa, 14, Marshalltown 15, Waterloo 16, Estherville 17, Mason City 19, Albert Lea, Minn., 20, Mankato 21, St. Peter 22, Faribault 23, Owatonna 24.

CHATTANOOGA (Eastern: J. Simms, mgr.: George Irish, agent): Lima, O., Sept. 7, Ft. Wayne, Ind., 8, Adrian, Mich., 9, Monroe 10, Detroit 11-17, Grand Rapids 18-24.

COLEMAN'S COMEDIANS: Orillia, Ont., Sept. 5-10

COLUMBUS THEATRE STOCK: New York city Aug. 22—indefinite.

COON HOLLOW (George R. Gaston, mgr.): Springfield, Ill., 7, Bloomington 8, Kewanee 9, Streator 10, Chicago 11-24.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Waterbury, Conn., Sept. 5-10, Pittsfield, Mass., 12-17, Holyoke 19-24.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Wilmington, Del., Sept. 5-10, Springfield, Mass., 12-24.

CURTIS STOCK (Harry F Curtis, mgr.): Altoona Pa., 5-10, York, 12-17

CUSHLAN, CHARLES (The Liebler Co., mgrs.) New York city Sept 10—indefinite.

DAYNE AND FANSHAWE STOCK (Will M. Cressy, mgr.): Burlington, Vt., Sept. 5-10

DONNELLY STOCK: New York Aug 27—indefinite

DEVIL'S ISLAND: New York Aug 29—indefinite.

DUCKIN, JAMES: McKeesport, Pa., Sept 12-17.

ELROY STOCK: Harrisburg, Pa., Sept 5-10, Reading 12-17.

EVANS AND WARD COMEDY: Shenandoah, Pa., Sept 5-10, Ashland 12-14, Shamokin 15, 16, Girardville 17, Pottstown 19, Royersford 20, 21, Reading 22-24

FERRIS COMEDIANS (Dick Ferris, mgr.): Davenport, Ia., Sept. 5-10, Kewanee, Ill., 12-17.

FINNEGAN'S 400: Detroit, Mich., Sept 4-10

FOR LIBERTY AND LOVE: Columbus, O., Sept. 8-10, Cincinnati 11-17, Detroit, Mich., 18-24.

FRAWLEY: San Francisco, Cal., June 13—indefinite

GILLETTE, WILLIAM: New York Aug 29—indefinite

GORMAN BROTHERS (G. F. Hawes, mgr.): York, Pa., Sept. 7, Hanover 8, Cumberland, Md., 9, Uniontown, Pa., 10.

GREAT GOTHAM STOCK: Albany, N. Y., Sept 5-10, Bridgeport, Conn., 12-17, Westerly, R. I., 19-24

HAZEL KIRKE: New York Sept 5-10

HIATT HALL STOCK: Portland, Me., Sept 5-10.

HILLMAN, MAUD (W. G. Snelling, mgr.): Marlboro, Mass., Sept 5-10 Salem 12-17.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Chillicothe, O., Sept 5-10, Parkersburg, W. Va., 12-17, Wheeling 19-24

HERNDON, AGNES (Harry E. Mittenthall, mgr.): Pottsville, Pa., Sept 5-10

HOPPER, DE WOLF: New York Sept 5—indefinite

HOWARD, LOUIS J.: Cincinnati, O., Aug 28-Sept. 4, Evansville, Ind., 5, Washington 6, Bedford 7, Columbus 8, Richmond 8, 9, Madison 10, Louisville, Ky., 11-17

HOW HOPPER WAS SIDE TRACKED (Jule Walters, mgr.): Cincinnati, O., Sept. 4-10

HUMAN HEARTS (W. E. Nankeville, mgr.): Columbus, O., Sept. 5-7, Indianapolis, Ind., 8-10.

JACK POTTS' COMEDY (H. H. Fisher, mgr.): Owatonna, Minn., Sept 5-10, Marshalltown, Ia., 12-17.

JOHN MACKIN'S SWEET (John D. Calder, mgr.) New York Sept 19-24

KELCEY SHANNON (Samuel F. Kingston, mgr.): Pittsburg, Pa., Sept. 5-10, Cleveland, O., 12-17, Detroit, Mich., 19-24

KELLY AND MASON (Geo. H. Nicolai, mgr.): Toronto, Ont., Sept 5-10, Detroit, Mich., 11-17.

KENNEDY PLAYERS (P. R. Loveland, mgr.): Gloversville, N. Y., Sept. 5-10, Scranton, Pa., 12-17.

KING, CHARLES: Hinton, W. Va., Sept 5-10

KING DRAMATIC: N. Appell, mgr.: Carlisle, Pa., Sept 5-10, Lancaster 12-17, Reading 19-24

KLIMT-HEARN (Sol Brauning, mgr.): Houston, Tex., Sept 5-10

KNOBS O' TENNESSEE (James H. Brown, mgr.: Charles H. Pierson, agent): Memphis, Tenn., Sept. 8-10, Little Rock, Ark., 12, Hot Springs 13, Marshall, Tex., 14, Paris 15, Sherman 16, Denison 17, Gainesville, 19, Ft. Worth 20, Dallas 21, Waco 22, Temple 23, Austin 24

LA TORTUE: New York city Sept 3—indefinite

LOST IN LONDON (Newton Beers: Charles E. Ellis, mgr.): Elgin, Ill., Sept 5, Sterling 6, Dixon 7, Kewanee 8, Ottawa 9, Fort Madison, Ia., 10, Paola, Kan., 12

LOVE'S STOCK (M. H. Hartman, bus. mgr.): Kankakee, Ill.—indefinite

MCAULIFFE, JERE (H. Fletcher Harvey, mgr.): Waltham, Mass., Sept. 5-10, Milford 12-17, Newport, R. I., 19-24

MACAULEY AND PATTON: Wapakoneta, O., Sept. 5-10, Elyria 12-17

MARKS BROTHERS (No. 1: Tom Marks, mgr.: London, Can., Sept. 5-17.

MARKS BROS. (No. 2): Perth, Ont., Sept. 5-17, Ottawa 19-24.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): St. Paul, Minn., Sept. 4-10, Minneapolis 11-17, Winnipeg, Can., 18, 19, Grand Forks, N. D., 20, Fargo 21, Butte, Mont., 24.

MCSORLEY'S TWINS (W. B. McCallum, mgr.): New York city Sept 5-10.

MILES IDEAL STOCK (F. C. Miles mgr.): St. Johns, N. B., Sept. 5-10.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Minneapolis, Minn., Sept 4-10, Ashland, Wis., 12, W. Superior 13, Duluth, Minn., 14, St. Cloud 15, Fergus Falls 16, Valley City, N. D., 17.

NANCE O'NEIL: San Francisco, Cal., Sept. 19—indefinite.

NEILL COMPANY: Minneapolis, Minn., Aug. 21—indefinite.

ON THE SUWANEE RIVER (Geo. H. Nicolai, mgr.): Montreal, Can., Sept. 5-10

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Tippecanoe City, O., Sept. 7.

ON THE WABASH (Edward C. White, mgr.): Jersey City, N. J., Sept. 4-10, Columbus, O., 12-14, Dayton 15-17, Indianapolis, Ind., 19-24.

PACHECO COMEDY (Horace Wall, mgr.): San Francisco, Cal., Sept. 3-Oct. 1.

PARKINSON-ROTH (F. P. Munnelli, mgr.): Montpelier, Ind., Sept. 4-10.

PUDD'NHEAD WILSON: Corning, N. Y., Sept. 10, Hornellsville 20, Olean 21, Bradford, Pa., 22, Ridgway 23, Titusville 24.

OLCOTT, CHAUNCEY: Chicago, Ill., Sept. 4-17, New York city 19-24.

OTHER PEOPLE'S MONEY: South Chicago, Ill., Sept. 11.

PICKERT'S COMEDIANS (L. S. Goulland, mgr.): Gloucester, N. Y., Sept 7, Ft. Plain 8, Fonda 9, Oswego 10, Carthage 12, Baldwinsville 13, Fulton 14, 15, Norwich 16, Cortland 17.

REDMUND DRAMATIC (Ed Redmund, mgr.): Grand Island, Neb., Sept. 5-10, Broken Bow 12-17.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.: Ben Giroux, agent): Chicago, Ill., Sept. 11-Oct. 1.

REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.: Frank Hopkins, agent): Peoria, Ill., Sept. 18-20, Bloomington 21, Clinton 22, Decatur 23, Springfield 24.

ROBSON, STUART (D. V. Arthur, mgr.): New York city Sept. 1—indefinite.

RUBLE-KREYER THEATRE: Ft. Smith, Ark., Sept. 5-10.

ROBERTSON, PUNCH: Memphis, Tenn., Sept. 5-10, Chattanooga 12-17, Knoxville 19-24.

RYAN, DANIEL R. (Lew Reeves, mgr.): Herkimer, N. Y., Sept. 5-10, Ogdensburg 12-17.

SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.

SHORE ACRES (Wm. B. Gross, mgr.): Westfield, Mass., Sept. 7, Northampton 8, Pittsfield 9, Adams 10, Bennington, Vt., 12, Rutland 13, Burlington 14, St. Albans 15, Montpelier 16, White River Junction 17, Franklin Falls 19, Concord 20, Manchester 21, Athol, Mass., 22, Fitchburg 23, Lawrence 24.

SHEARER, TOMMY (Harry R. Vickers, bus. man.): Shelby, O., Sept 5-10, Warren 12-17, Bucyrus 19-24

SI PLUNKARD: Midland, Mich., Sept. 6, 7, Ludington 8, Manistee 9, Traverse City 10.

SIDE TRACKED (Elmer J. Walters, mgr.): Huntington, Ind., Sept. 7, Kokomo 8, Elwood 9.

SOTHERN, E. H.: New York city Aug 29—indefinite.

SOUTH BEFORE THE WAR (Harry Martell, mgr.): Winnipeg, Man., Sept. 6, 7, Neepawa 8, Portage La Prairie 9, Brandon 10.

SUPERBA (Edwin Warner, bus. mgr.): Buffalo, N. Y., Sept. 5-10, Indianapolis, Ind., 12-17, Terre Haute 19-20, Bovin, Ill., 21, 22, Des Moines, Ia., 23, 24.

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): National Military Home, O., Sept. 7, Lebanon 8, Muncie, Ind., 9, Anderson 10, Indianapolis 12-17.

THE DAWN OF FREEDOM (Paul Gilmore: Hubert Sackett, mgr.): Brooklyn, N. Y., Sept. 3-10 Baltimore, Md., 12-17, New York city 19-Oct. 1.

THE DAZZLER (John T. Cosgrove, mgr.): Dover, N. H., Sept. 6, 7, Lewiston, Me., 8-10.

THE ELECTRICIAN (Blaney and Vance, mgrs.: H. H. Winchell, representative): Portland, Me., Sept. 7, 8, Lowell, Mass., 9, 10, Washington, D. C., 12-17.

THE FRENCH MAID (Evans and Mann, mgrs.): New York city Sept. 3—indefinite.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Marquette, Mich., Sept. 7, Sault Ste. Marie 8, Manistique 9, Rhinelander, Wis., 10, Wausau 11, Grand Rapids 12, Portage 13.

THE GIBNEY AND HOEFFLER STOCK (Jack Hoeffler, mgr.): Auburn, Ind., Sept. 5-10, Fostoria, O., 12-17, Piqua 19-24.

THE HEART OF CHICAGO (Eastern: Ed. W. Rowland, mgr.: Edwin Clifford, agent): Oconto, Wis., Sept. 7, Sturgeon Bay 8, Menominee, Mich., 9, Escanaba 10, Marquette 12, Houghton 13, Calumet 14, Ishpeming 15, Green Bay, Wis., 16, Antigo 17, Wausau 18, Stevens Point 19, Ripan 20, Watertown 21.

THE HEART OF CHICAGO (Western: John R. Hogan, mgr.: W. C. Justice, agent): Butte, Mont., Sept. 4-7, Anaconda 8, Helena 9, Great Falls 10, Hamilton 12, Missoula 13, Wallace, Idaho, 14, Colfax, Wash., 16, Pullman 19, Spokane 20, Ellensburg 22, Tacoma 23, 24.

THE LOST PARADISE (Harrison J. Wolfe, mgr.): Hamilton, N. Y., Sept. 7, Syracuse 8-10, New York city 12-17, Binghamton 19, Meadville, Pa., 20, Youngstown, O., 21, New Philadelphia 22, Canton 23, Akron 24.

THE MAINE AVENGED (Hamilton Harris, mgr.): New Britain, Conn., Sept. 7, Hoboken, N. J., 8-10.

THE MARQUIS OF MICHIGAN (Sam Bernard: E. Rosenbaum, mgr.): Buffalo, N. Y., Sept. 5-10, Rochester 12, 13, New York city 17—indefinite.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): New York city Aug 15-Sept. 24.

THE PULSE OF GREATER NEW YORK (Forrest and Lang, mgrs.): Marysville, O., Sept. 7, Salem 8, Alliance 9, Youngstown 10, Kent 12, Lorain 13, Norwalk 14, Bellevue 15, Sandusky 16, North Baltimore 17, Upper Sandusky 19, Lima 20, Corry 21, Findlay 22, Delphos 22, Greenville 29.

THROPP, CLARA (Charles Thropp, mgr.): Scranton, Pa., Sept 5, Wilkes-Barre 6, Shenandoah 7, Ridgway 8, Bradford 9, Erie 10, Hammond, Ind., 11, Champaign, Ill., 12, Quincy 13, Chillicothe, O., 14, St. Joseph, Mo., 15, Topeka, Kan., 16, Belleville 17, Denver, Col., 19-

THE PURSER (Perry Hartman: George Bowles, mgr.): Cleveland, O., Sept. 5-10, Toledo 12-14, Port Huron, Mich., 14, St. Thomas, Ont., 15, Hamilton 16, 17, Toronto 19-24.

THE SPAN OF LIFE (Wilham Calder, mgr.): Philadelphia, Pa., Sept. 5-10, Binghamton, N. Y., 12-14, Syracuse 15-17.

THE SPOONERS (B. S. Spooner, mgr.): Williamsport, N. Y., Sept. 5-10, Carbondale 12-17, Lancaster, Pa., 19-24.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Bath, Me., Sept. 5, Portland 9, 10, Biddeford 12, Dover, N. H., 13, Laconia 14, Concord 15, Manchester 16, Haverhill, Mass., 17, Amesbury 19, Lowell 20, Salem 21, Lynn 22, Chelsea 23, Waltham 24.

TURNER STOCK: Toledo, O., indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Lowell, Mass., Sept 5-7, Lawrence 9, 10, Manchester, N. H., 12, 13, Nashua 14, Haverhill, Mass., 15, Lynn 16, 17, Brooklyn, N. Y., 19-24.

UNCLE JOSH SPRUCEBY: North Baltimore, O., Sept. 7, Toledo 8-10.

UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Louisville, Ky., Sept 4-10, Cincinnati, O., 11-17, Dayton, 19-21, Columbus 22-24

UNDER THE DOME (Eastern: Martin Golden, mgr.: Harry Pierce, agent): Ottawa, Can., Sept. 8-10, Montreal 12-17, Brockville 19, Kingston 20, Belleville 21, Cobourg 22, Lindsay 23, Peterboro 24.

UNDER THE DOME (Western: Frederick Kimball, mgr.: W. C. Justice, agent): Jamestown, N. Dak., Sept 7, Billings, Mont., 8, Livingston 9, Bozeman 10, Butte 11-14, Anaconda 15, Helena 16, Great Falls 17, Hamilton 19, Missoula 19, Wallace, Idaho, 21, Colfax, Wash., 23, Moscow, Idaho, 24.

UNCLE TOM'S CABIN (Stetson's: William Kibble, mgr.): Cape May, N. J., Sept. 7, Bridgeton 8, Red Bank 10, Long Branch 12, Asbury Park 13, Morristown 14, Dover 15, Boonton 16, Paterson 17, Passaic 19, Kingston, N. Y., 20, Hudson 21, Troy 22-24.

VANCE, ELMER E., COMEDY: Shenandoah, Pa., Sept. 12-17, Harrisburg, 19-24.

YANKEE DOODLE DANDY: New York city—indefinite.

WAITE'S STOCK (Harry Yeager, mgr.): Brockton, Mass., Sept 5-10, Taunton 12-17, New Bedford 19-24.

WARD AND VOKES (E. D. Stair, mgr.): Toronto, Ont., Aug. 29-Sept. 10.

WEIDEMAN'S COMEDIANS (Willis Bass, mgr.): Harrisonville, Mo., Sept. 5-11, Rich Hill 12-18, Nevada 19-25.

WHAT HAPPENED TO JONES (Broadhurst Brothers, mgrs.): New York city Sept. 5-10.

WHAT HAPPENED TO JONES (Canadian): Montreal, Can., Sept. 5-10, Ottawa 12-13

WHEN LONDON SLEEPS: New York city Sept. 5-10.

WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): St. Louis, Mo., Sept. 4-10.

WILSON, FREDERICK H.: Watkins, N. Y., Sept 5-7, Bath 8-10, Waterloo 12-14, Palmyra 15-17.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

WARNER COMEDY (Ben. R. Warner, mgr.): Cresco, Iowa, Sept. 5-10.

OPERA AND EXTRAVAGANZA.

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Penn Yan, N. Y., Sept. 7, Canandaigua 8, Utica 9, 10, Montreal, Can., 11-17, Kingston, N. Y., 19, Peekskill 20, Newburg 21, Port Jervis 22, Middletown 23, Poughkeepsie 24.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Huntington, W. Va., Sept 7, Gallipolis, O., 8, Pomeroy 9, Marietta 10, Buckhannon, W. Va., 12, Clarksburg 13, Mannington 14, Wheeling 15-17.

HERBERT, VICTOR: Manhattan Beach, N. Y., June 27—indefinite.

LAWSON OPERA (S. B. Patterson, mgr.): Elkhart, Ind., Sept. 7, Goshen 8, Warsaw 9, Alexandria 10, Marion 12, 13, Bluffton 14, Decatur 15, Huntington 16, Duluth 17, Kendallville 19, Coldwater 20, Adrian, Mich., 21-22, Three Rivers 23, Allegan 24.

EL CAPITAN (Harley and Rheinstrom, mgrs.): Bristol, R. I., Sept. 7, New Haven, Conn., 8, Hartford 9, 10, Norwich 12, New Britain 13

BOSTON IDEAL COMIC OPERA: Hartford, Conn., Sept. 5-7, Westfield 8-10, Ansonia 12-14, Waterbury 15-17.

MERRIE BELL OPERA: Maquoketa, Iowa, Sept. 5-10.

MACKAY OPERA (Will Derhon, mgr.): Sandusky, O., Sept. 4-10.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): St. Louis, Mo., Sept. 4-10, Pittsburg, Pa., 12-17, Baltimore 19-24

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Cleveland, O., Sept. 5-10, Cincinnati 12-17, St. Louis, Mo., 18-24.

BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., Sept 5-10.

BROADWAY BURLESQUERS (Fields and Lewis, mgrs.): Cincinnati, O., Sept. 5-10.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): New York city Sept. 5-10.

FULGORA'S STAR SPECIALTY CO.: St. Louis, Mo., Sept 4-10, Chicago, Ill., 11-17

GAY MORNING GLORIES: Indianapolis, Ind., Sept. 5-10, Cleveland, O., 12-17.

HOWARD, MAY: New York City Sept. 5-10.

RENTZ SANTLEY (Abe Leavitt, mgr.): Newark, N. J., Sept. 5-10 New York city 12-17, Philadelphia, Pa., 19-Oct. 1.

THE KNICKERBOCKERS (Robie and Dinkins, mgrs.): New York city Sept. 5-10

TRIPLE ALLIANCE (Le Roy, Fox and Powell): Decatur, Ill., Sept 7, Springfield 8, Peoria 9, Moline 10, Davenport, Iowa, 11, Burlington 12, Keokuk 13, Quincy, Ill., 14, Hannibal, Mo., 15, St. Joseph 16, Topeka, Kan., 17, Kansas City 18-25.

THE HIGH ROLLERS (A. H. Woodhull, mgr.): New York city Sept. 5-10, Brooklyn, N. Y., 12-17, New York city 19-24.

ROBER AND CRANE BROS.' VAUDEVILLES: Paterson, N. J., Sept 5-10, Troy, N. Y., 12-14, Albany 15-17, Scranton, Pa., 19-21, Hoboken, N. J., 22-24.

ROSE SYDELL'S LONDON BELLES (Joe H. Barnes, mgr.): Newark, N. J., Sept. 5-10.

SEMON'S EXTRAVAGANZA (Harry W. Semon, mgr.): Grand Rapids, Mich., Sept. 4-9, Detroit, Mich., 11-17.

SULLIVAN, JOHN L. (W. H. Sherwood, mgr.): Philadelphia, Pa., Sept. 5-10, Brooklyn, N. Y., 12-17.

MINSTRELS.

CLEVELAND AND WILSON'S: Fort Worth, Tex., Sept., 7, Corsicana 8, Waco 9, Austin 10, San Antonio 11, 12, Houston 13, Galveston 14

DEMING'S: Poughkeepsie, N. Y., Sept 7, 8.

FIELD'S: Evansville, Ind., Sept. 7, Owensboro, Ky., 8, Louisville 9, 10.

GORTON'S (Charles H. Larkin, mgr.): Butte, Mont., Sept 8-10, Anaconda 12, 13, Hamilton 14, Missoula 15, Spokane 17.

HAVERLY'S (J. H. Haverly, mgr.): Milwaukee, Wis., Sept. 4-10.

HI HENRY'S: Cincinnati, O., Sept. 5-10.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Little Rock, Ark., Sept. 7, Hot Springs 8, Clarksville, Tex., 9, Paris 10, Sherman 12, Denison 13, Greenville 14, Dallas 15, Ft. Worth 16, Cleburne 17, Temple 19, Brenham 20, Galveston 21, Houston 22, Hallettsville 23, Yoakum 24

SCOTT'S (W. A. Junker, mgr.): Grand Island, Neb., Sept. 7, Kearney 8.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.

B. R. RAVEN'S BAND: Brighton Beach, N. Y.—indefinite.

CAMERON CO. (Charles Lee Noir, mgr.): Greenville, Pa., 7, Sharon 8, Salem, O., 9, Kent 10, Cuyahoga Falls 12, Wooster 13, Alliance 14.

SOUSA'S BAND: Exposition, Pittsburgh, Pa., Sept. 7-13, Exposition, St. Louis, Mo., 14-Oct. 29.

THE FLINTS: Cortland, N. Y., Sept. 5-10

THE LEES: Webster, Mass., Sept. 5-10, Waltham 12-17, Southbridge 19-24.

CIRCUSES.

MAIN, WALTER L.: Rouse's Point, N. Y., 7, St. Albans, Vt., 8, Newport 9, Richford 10, Burlington 12, Barre 13, Randolph 14, Lebanon, N. H., 15, Claremont 16, Brattleboro, Vt., 17, Bellows Falls 19, Middlebury 20, Rutland 21, Bennington 22.

PAWNEE BILL'S WILD WEST: Port Huron, Mich., Sept 7, Mt. Clemens 8, Pontiac 9, Lansing 10, Coldwater 12

LETTER LIST.

WOMEN.

Alexander, Lillian
Ashley, Annie
Allen, Lenore
Armstrong, Viola
Alberta, Laura
Adams, Nellie
Allen, Eleanora
Bell, Laura Joyce
Brein, Katie
Baldwin, A.
Burroughs, Marie
Browning, Eleanore
Bennett, Maggie
Brown, Dorothy
Barton, Grace
Buchanan, M.
Bagley, Maud
Bennett, Mrs. R. A.
Behr, Carrie
Burnham, Lillian
Barnes, J. W.
Barker, Adelia
Bukley, E. J., Mrs.
Bonnell, Merle
Balch, Ethel
Byron, Helen
Churchill & Lee
Childness, Marion
Cleveland, M.
Church, Lottie
Clarke, Hilda
Cogan, Sara
Clarke, Annie M.
Crossman, Henrietta
Campbell, Colin
Carrington, Mary
Clayton, Eno
Clarke, Hilda
Carns, Emma
Chadwin, Lee
Chapin, Daisy
Carlon, Dollie
Church, Lottie
Clay, Celia
Doerk, Gretchen
Derrickson, Marie
Drake, Florence
Dalman, Jessie
Dugger, Alice
Dunn, Emma
Dressler, Marie
Dixon, Mary C.
Davidson, Pauline
Donaldson, Mrs. W. C.
Dykstra, Miss
Davis, Annie E.
DeMill, Mrs.
Dupree & Heywood
Denniven, Vinnie
DeLorme, Kitty
Dunn, Dorothy
Dall, Estella
Dowling, S.
Handyside, Clarence A., Mrs.
DeCarlo, Maxine
Edwards, Jerome
Enos, Wilson, Mrs.
Ebby, Jennie
Edsall, Cora
Emmett, Katie
Fisher, W. H.
Fisher, Mae
Fisher, Alice
Forrester, Hope
Farnum, Mable E.
French, Merta E.
Florence, Minnie
Graham, Payson
Gilbert, Maude E.
Gerald, Florence
Garcia, Madeline
Gilbert, Maude
Germaine, Katherine
Geroux, Marion
Gray, Ada
Henderson, Grace
Hardie, Grace
Hopkins, Grace
Hogger, Emma
Harvey, Nellie
Herrmann, Adelaide
Harrison, Bengee
Hampton, Mary
Hall, Jessie R.
Hazelmer, Robinia
Hamilton, Mrs. Naas
Holton, M.
Hughes, N. C.
Hart, Josie
Henderson, Josie
Harris, Cora
Hale, Grace
Huestis, Carolyn
Irving, Georgia
Johnson, Rita L.
Kahn, Mrs. L. B.
Kean, Beatrice
Kint, Lizzie
Kerwin, Susie
Knight, Grace
Kimball, Corinne
Leslie, Anita
Lovatt, Josephine
Leonard, Saxie
Levine, Clara
Lake, Julie
LaGros, Adeli
Lyons, Lily
Leslie, Elsie
Lewis, Lillian
Lyman, Belle
Murray, Cecile
Marvin, Helene
Moore, Clara B.
Mason, Edith
Martinie, Mattie
Miers, Mable
May, Margaret
Muller, Louise
MacLean, Christie
Martin, Camilla
Mauran, Lisle
Marian, Leslie
Macbay, Jessie
Mull, Irene
Moore, Lucie
Mitchell, Leola
Morey, Mrs. E.
Merchlan, Mary
Moyo, Enid
Morrell, Louise
Nicholson, Eugenie
Nilwood, Miss L.
Nesbitt, Miriam
Nellson, Flo
O'Keefe, Anna
Odegard, Thora
Paul, Agnes
Parr, Mrs. Ed.
Price, Phillis
Parker, Minnie D.
Post, Lillie
Purnell, Katheryn
Purtell, Jennie
Peasley, Allie
Pollock, Edith
Ross, Virginia
Ritchie, Adele
Roslyn, Julia
Ryan, Mamie
Reginold, Florence
Royce, Louise
Rockliffe, Minnie
Ripley, Madeline L.
Russell, Emily
Reed, Armeta
Sloan, Bessie
Swartz, Claire
Seager, Norma
St. John, Marie
Stuart, Marie
Stewart Sisters
Smith, Flossie
Stone, Florence
Stuart, H. M.
Scott, Edna
Sargent, Isabel
Steers, Marie
Stuart, Chas. H.
Temple, Fannie
Thompson, Maude
Traverse, Belle
Titcomb, Heloise
Townsend, L.
Totten, Edyth
Twitfiler, Miss
Vaughn, Beatrice
Van Buren, Mary
Vane, Lilia
Waich, Blanche
Ward, Lillie
Whitehouse, Frances
Wallis, Gladys
Wolff, Mrs. Herman
Weber, May
Welsh, Fae
Willis, W. C., Mrs.
World, John W.
West, Olive
Waldorf, Janet
Ward, Nellie D.
Wallace, Rae
Wilson, Fannie
Young, Ella

MEN.

Arden, Edwin
Askin, Barry
Alvary, Max
Adleman, Joseph
Allen, L. F
Armstrong, John
Amory, J. E.
Aborn, Milton
Adams, Geo. M.
Alexander, Wm.
Bittner, W. W
Berger, Fred
Brownell, Atherton
Benedick, Alden
Burns, Chas. B.
Beers, Newton
Bosworth, Geo
Beane, F. E.
Bryton, Fred'k
Boyd, Archie
Benchner, Adolph
Blair, H. E.
Beane, Geo. A.
Burpa, W. F.
Beckell, Thos.
Burgess, Neil
Bradbury, J. H.
Bates, Harry G.
Bassett, Chas. G.
Burrill, Chas. W.
Byrne, Frank
Brown, Chas. F.
Bellare, Clarence
Bellows, W. C.
Boss, Harry
Brahes, P. H.
Blackmore, Willard
Bassett, Russell
Bingham, Lloyd
Barbour, Lawrence
Baker, Frank G.
Bowen, Geo. W.
Bodden, Conrad
Bodden, C.
Cowles, Eugene
Calhoun, Kirkland
Chesters, Chas. B.
Crane, Wm. H.
Colbert, Alonzo
Christi, W.
Conway, F. B.
Clarke, Horace
Cline, Carver B
Campbell, Robt.
Carter, L. J.
Cantsen, Conrad
Cushman, Wm.
Crossley, Wm.
Callam, A. Burns
Childs, Russell
Clifton, Geo.
Cohan, Sidney
Carey, Madison
Coleman, Hebn.
Collins, Ulrig R.
Davis, H S
Deyo, Geo.
Dunn, Ed
D'Ormond, Jno.
Davis, Al. G.
Dunn, Allan
Dittmar Chas.
DeVere, Wm.
Davidson, F. M.
Dolson, Alfred L.
David, Frank
Dickerson, Harry
DeShetley, Wm.
Dailey, Joseph
Denton, Percy
Dore, Dan
Davis, J. H.
Downing, Robt
Drew, Sydney
DeHenry, Frank
D'Arcey, Hugh
Davis, G. F.
Dade, Chas.
Dunbar Errol
Davis, Harry
Delaney, Chas
Elton, Edmund
Edgerly, Wm. M.
Edwards, Swita
Eberle, E. A.
Evans, Edwin F.
Emery, Edward
Emmett, H. W.
Ellis, Sidney
Exner, Lester
Ernst, Mr.
Fox, Jno. C.
Freeman, Max
Flint, V.
Fortier, Herbert
Fisher, Jno. C.
Florence, Neil
Fourchay, A. D.
Forster, F. B. B.
Ferguson, Barney
Fagan, Barney
Forrest, Arthur
Florence, W. D.
Freeman, Chas. E.
Flynn, A. S. E.
Francis, Wm. T.
Fox, Frank W.
Finn, Daniel
Flank, Wm.
Floyd, Walter
Ferguson, C. C.
Faure, E. J.
Ferguson, Robt. V.
Fulford, Robt.
Farnum, Wm.
Fisher, Robt.
Fawcett, Geo.
Gardner, Frank
Gardner, Chas. J.
Gleason, Oscar R.
Grant, Al.
Goodfriend, Sam
Gardner, Chas. A.
Griffin, Jno. D.
Guy Brothers
Griffith, Jno.
Graham, Ben
Hicks, Harry M.
Hogan, Chas. J.
Higgins, M. O.
Hamlin, Chas. B.
Hackett, Jas. K.
Hund, Chas. S.
Harrison, Duncan B
Hoffman, Henry
Haynes, Doc. D. W.
Hayden, Martin
Hunter, Robt.
Holden & Home
Hicks L. P.
Hennig, Frank
Hutchinson, J. K.
Hanford, Chas. B.
Haight, Lon L.
Henley E. J.
Hatch, Frank
Howe, Junius C.
Higgins, Ben. J.
Henry, L.
Higgins, S.
Heywood, Wm.
Hamilton J. W.
Hallam, O. E.
Holt, Geo.
Irving, J. W.
Ingersoll, Wm.
Jordan, Ben
Johnson, Orron
Jivetfel, Mr.
Jerome, Fred
Johnson, Alex.
Jaxon, J. J.
Jones, Charley
Jossey, W. J.
Johnson, Ben
Jones, E. J.
Juhre, Albert
Kennedy, M. A.
Keno, Cain
Kusell, Matt
Kane, J. M. J.
Keene, Chas.
Kester, Paul
Knapp, T. L.
Kensil, Fred.
Kingsbury, Geo.
Kinz, Steve
Kellum, Lee J.
King, S. T.
Kelsar
Knowles, Geo. T.
Lehman, E.
La Tyon, Edgar
La Mack, Tom
Latell, Ed.
Loceiner, Max
Lowell, Lawrence
Lawrence, Edwin G.
Logan, Frank
Lowe, C. P.
Lawson, Mark
Lawrence, Atkins
Langdon, W. H.
Leeland, Robt.
Lennen, Nestor
Lewis, Shirl
Lane, Leopold
Lowell, J. L.
Lamson, Gus
Lawrence, Gardner
Labodie, Hubert Lee
Lawrence, C.
Mgr. Our Boys
Maller, W. P.
Martin, John H.
McCarthy, Dan
McKenzie, C. E.
Mott, M. E
Mazzanovich, Max
Mordaunt, Frank
Mason, Jno.
Munroe, R. B.
Moriarty, W. A.
McCarthy, Phil
Mayer, marcus
Mathews Sherrie
Mgr. National O.Co
McGrath, Chas. A.
Miller, Lewis
Mgr. Kittie Rhodes
Mgr. Twig of Laurel
Mayer, H. L.
Mgr. Blue Jeans
McCann, Bert
Mason & Mack
Murphy, W. H.
Martinetti, S.
Miller, Bert R.
MacDonald, C. W.
Melvin, Calvin
Marlow, Frank
Myren, John
MacDowell, E.
Mackay, Ed.
Martinez, G. F.
Murphy, J. S.
Matthews, Leslie
Morrison, Edwin
Nolr, Chas. Lee
Nash, Geo. F.
Niles, Gus.
Owen, Wm.
Ott, Joseph
Owen, Cecil
Phelan, E. V.
Paulding, Fred
Peck & Furaman
Pradee, H. W.
Phelps, J. B
Power, W. H.
Parker, H. D.
Pierson, Chas. N.
Parker, G. D
Peters, Frank D.
Palmer, John P.
Rheinstorm, A. L.
Rice, W. E.
Ransone, J. R.
Russell, Harry
Roth, N.
Ryno, W.
Rogers, John R.
Rowe, J. H.
Rose, Ed. E.
Royle, Williston
Roberts, Theo.
Royleton, Craig
Ricketts, Geo.
Ryan, Sam J.
Rhodes, Frank B
Rheader, Henry E.
Rareshide, Geo. H.
Rudd, Nat.
Roberts, A. W.
Reeves, Arnold
Randall, Billy
Roe, J. L.
Rashland, Fred.
Rowe and Cleveland
Richards C. N.
Smackels, Eugene
Sockett, Ben
Stevens, R. J.
Stephens, Britton
Stevens, C. E.
sellers, Harry
Smith, Milton C.
Sparks, Jno. C.
Stephens, Jas. S.
Smith, W. B.
Sawyer, Tom
Sweet, Chas. R.
Stevens, Jno. A.
Sigfried
Sackett, Hubert
Smith, Thos. A.
Smith, H. A.
Stone, Jewel
Spencer, A. J.
Scents, Frank
Toland, Hugo
Tuthill, Benj.
Theiss, E. M.
Tyler, Geo.
Thurnaer, Ed.
Tester, Addie
Travers, Edwin
Thompson and Kirpatrick
Thompson, Walter
Tracer, Geo. H.
Treat, Joseph
Van Auken, E.
Valentine, Richard
Varney, Jewell
Villa, Sam B.
Wilson, Floyd
West, Clarence
Wolff, Wm.
Wentworth, E. A.
Williams, Logan
Wrixelbaum, Karl
Westford, R. O.
Woodward, John
Willey, G. H.
Wood, E. H.
Winter, E. W.
Wallack, Arthur
Wright, Leo. W.
Williams, Odell
Weed, L. E.
Whitbread, Thos. F.
Whiting, Stanley
Wright, Fred. E.
Wise, Thos. A.
Wilkinson, W. M.
Walton, Andrew
Wales, Leonard
Walker, Geo.
Wite, F. R.
Worth, Sidney
Whitney, Stanley
White, Fred. W.
Woodward, F. J.
Warde, Ernest
Walker, Montjoy
Williams, Leon.
Yale, Chas H.
Young, Jas.

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